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PLAIN-SONG

BY

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PRINTERS.

"In Church Music, curiosity and ostentation of art, wanton or light or unsuitable harmony, such as only pleaseth the ear, and doth not naturally serve to the very kind and degree of those impressions which the matter that goeth with it leaveth, or is apt to leave, in men's minds, doth rather blemish and disgrace that we do than add either beauty or furtherance unto it."—HOOKER'S *Eccl. Polity*, v. 38, iii.

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PLAIN-SONG.

PLAIN-SONG.

CHAPTER I.

INTRODUCTORY.

"This is the Chant which S. Gregory laboured much to direct and to mould upon the rules of the musical art; a Chant which excites the souls of the faithful to piety and devotion, and which, if it be rightly and becomingly sung in the churches of God, is heard with greater satisfaction by pious Christians, and is deservedly more esteemed than aught else that is styled music."—*Decree of Benedict XIV.*, A.D. 1590.

PLAIN-SONG is the name given to the most ancient species of Church music.

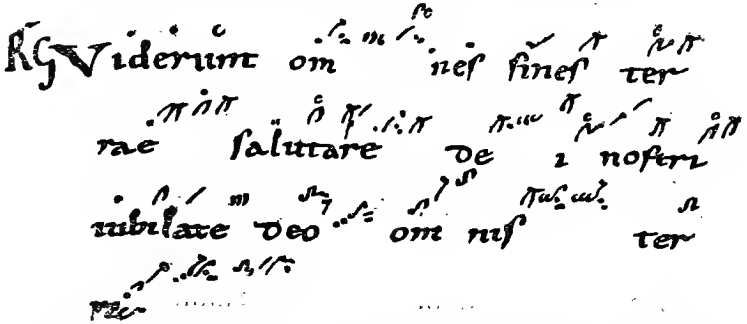
The more modern species, going hand in hand with it in actual use, and formed from it by the masters of the fifteenth, sixteenth, and subsequent centuries, is styled in contradistinction Measured music or Figurate music. In Latin the two species are named *cantus planus* or *cantus Gregorianus*, and *cantus mensurabilis* or *cantus figuratus;* in Italian, *canto plano* or *canto Gregoriano*, and *canto figurato;* in French, *plain-chant*, and *le chant composé* or *le chant figuré*. The former is comparatively easy and fit for all the clergy and congregation, the latter is more difficult and adapted to trained choirs of skilful amateurs and of professed musicians.

The earliest musical modulations of the voice seem to have been employed in accompanying the recitations of oratory and poetry, and to have been noted by the ancient accents of language.

Accentus is compounded of *ad* and *cantus*, the Latin translation of the Greek πρὸς (pros) ᾠδὴ (odé).

Prosodiai were signs to guide the voice in recitation of all kinds, and out of those accents grew the ecclesiastical *pneumata*

or *neumes*,* which are the earliest forms of Plain-Song notation. Some extant MSS. of the ninth and tenth centuries are copied from still earlier neumatic ritual books. Here is a specimen from the Père L. Lambillotte's fac-simile of the famous MS. in the Stiftsbibliothek at S. Gall, Switzerland. (See p. 51.)

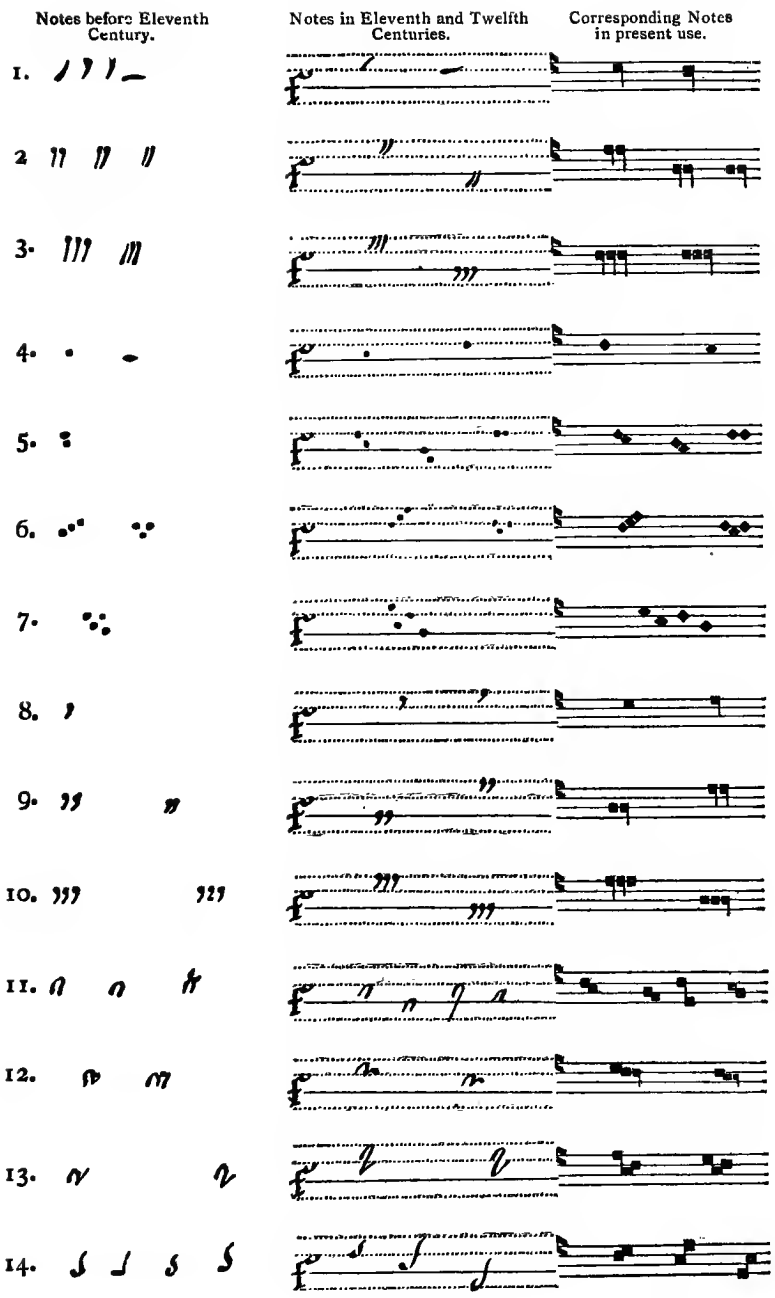


Plain-Song then may be said to have had its first beginning in oratory and poetical recitation; and to have assumed more and more of a tuneful character as time developed the resources of vocal and instrumental tonality. The earliest notation of Christian music with which we are acquainted, viz. this pneuma character, was evidently derived from the ancient accents, and from these, step by step, have been developed the vast resources of ancient and modern melody: that is, of the Canto Fermo and the Canto Figurato.

The following Table, taken from Die Sängerschule S. Gallens, Einsiedeln, 1858, will furnish the student with a clear insight into the nature of this earliest known notation of the Gregorian Chant, and open a wide field of interesting inquiry as to the amount of truthfulness with which the various portions of this primitive Plain-Song, and its original characteristics in later additions, have been preserved through the thirteen centuries since it was set in order by the illustrious Pontiff from whom the whole of the Ritual Church Song is still named.

* See Chappell's "History of Music," vol. i. p. 383, and Coussemaker's "Histoire de l'Harmonie au Moyen Age," p. 158.

Latin Names.	Explanation of the Word.
1. Virga	A twig, wand, or verge
2. Bivirga	Two together—a biverge
3. Trivirga	Three together—a triverge
4. Punctum	A prick, or point, or dot
5. Bipunctum	A double point or dot
6. Tripunctum	A triple point
7. Subpunctum	The triple point and one below it
8. Apostropha	An apostrophe
9. Bistropha	A bistrophe
10. Tristropha	A tristrophe
11. Flexa, Clivus	A bent note, a descent
12. Flexa-strophica	A strophic bent note
13. Flexa-resupina	A reclining bent note
14. Pes, Podatus, or Pedatus	A foot, or a footed note


Notes before Eleventh Century.
Notes in Eleventh and Twelfth Centuries.
Corresponding Notes in present use.
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Latin Names.	Explanation of the Word.
15. Pes flexus	A bent foot .....
16. Pes flexus resupinus ...	A reclining bent foot.....
17. Pes stratus	A prostrate foot .....
18. Pes sinuosus.....	A winding or meandering foot.....
19. Pes flexus strophicus ...	A strophic bent foot .....
20. Gutturalis	The throat beat. Lambillotte says: "Several notes executed by one movement of the throat." ...
21. Oriscus	A companion note.....
22. Tramea	(?) A crossway, or crossing.....
Vel plica	(?) A stride .....
23. Epiphŏnus.....	An epiphon, *i.e.* a sound upon (*i.e.* higher than) another.....
24. Scandĭcus	A climber .....
25. Salĭcus	A vaulter.....
26. Climacus	A skip-down .....
27. Ancus	Bent in the arm, a crook'd arm ...
28. Quilisma	A tremolo, or a vibration, or (?) a shake .....

Notes before Eleventh Century. | Notes in Eleventh and Twelfth Centuries. | Corresponding Notes in present use.

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Letter-press Explanation of the foregoing Table from Die Sängerschule, S. Gallens.*

I. ʔ or ▬. The *Verge* (Virga) has the form of a rather crookedly formed little stroke; it is now and then furnished with a little dot at the left side of the top. It occurs also in a leaning position in the form of a little dash: both stand for an ordinary note, and the difference shows itself only in the pitch. The crookedly formed Virga has always the *higher tone* (Arsis), the horizontal one the *deeper* (Thesis).

II. ʔʔ. The *Biverge* (Bivirga) (double Verge), where the Virga appears doubled over the same syllable, stands for two whole notes (*i.e.* breves) of the same pitch.

III. ʔʔʔ. The *Triverge* (Trivirga), a Triple-verge brought over the same syllable, means three notes of the same pitch.

IV. ▪. The *Point* (Punctum), having the value of a short note (*i.e.* a Semibreve), should be sung quicker than the Verge, and generally is needed only in conjunction with another note, or musical sign.

V. ▪▪. The *Double-point* (Bipunctum), two dots either ascending or descending, seldom in a horizontal position, means two short notes.†

VI. ▪▪▪ or ▪▪▪. The *Triple-point* (Tripunctum) stands for three short notes. If the dots are placed upwards, it is called a *Gradicus;* if they form a triangle, a *Trigon.*

VII. ▪▪▪. The *Subpunctum,* where several dots are followed by one.

VIII. ʾ. The *Apostrophe* (Apostropha) has the form of an ordinary apostrophe, and serves generally as a shorter addition to a preceding note.

IX. ʾʾ. The *Bistrophe* (Bistropha), a double Apostrophe, has, like the Bivirga, two notes of the same pitch, over the same syllable.

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* "The Singing School of S. Gall, from the Eighth to the Eleventh Century," chap. ii. p. 8.

† The indication of relative pitch in this notation is most uncertain and unsatisfactory, though the rising and falling of some of the characters would doubtless serve as helps to the singer's memory of passages before heard, and learnt by ear, from others; but they are altogether void of definite direction independent of such oral tradition. In this last Bipunctum it is, most likely, a succession of some second sound lower than the former of the two which is indicated; but without lines and clefs there is nothing to settle the interval between them. When these marks run on in a straight line they doubtless mean a unisonous repetition of the first sound.

X. ⁞⁞⁞. The *Tristrophe* (Tristropha), a triple Apostrophe, and, like the Trivirga, three notes of the same pitch.

XI. ⁄ or ⁄. The *Flexa*, also called the *Clinus*, *Clivus*, *Clivis*, or *Clinis*, has the form of a half-circle opened at the bottom, and means two notes, the first one higher and the second lower.

XII. ⁄ ⁞. The *Flexa-strophica*, the placing together of a Flexa and an Apostropha means three notes—a higher and a lower, and added to those a short after-note generally of the same pitch.

XIII. ⁄. The *Flexa-resupina* looks like a Flexa to which a Virga is hung; it has three notes, of which the middle one must be the deepest.

XIV. ⁄. The *Foot* (Pes), also called a *Footed-note* (Podatus), is formed in several different ways and means two rising notes.

XV. ⁄. The *Bent-foot* (Pes flexus), a conjunction of the Pes and the Flexa, comprehends three notes, of which the middle one must be the highest.

XVI. ⁄. The *Supine Bent-foot* (Pes flexus resupinus) looks like a Pes and a Flexa-resupina, and has four notes—first a lower, then a higher, then again a lower, lastly a higher.

XVII. ⁄. The *Prostrate-foot* (Pes stratus). It is a conjunction of the Podatus and the Gutturalis (the same as No. 20), and comprehends three notes—a lower and two higher, the last of the same pitch.

XVIII. ⁄. The *Winding-foot* (Pes sinuosus), made out of the Podatus and the Tramea (see No. 22), consists of three notes, viz. two rising notes, and then a short elegant falling note, through which the preceding note is joined to the following note.

XIX. ⁄. The *Strophic Bent-foot* (Pes flexus strophicus) is a conjunction of the Pes flexus and an Apostrophe, and has after the first three notes another little elegant after-note, generally of the same pitch as the preceding note.

XX. ⁄. The *Throat-beat* (Gutturalis), a double note consisting of an appoggiatura and a chief note, both generally of the same pitch. The appoggiatura is also placed half a tone lower than the chief note (mi fa).

XXI. ⁄. The *Companion* (Oriscus), nearly allied to the Apostrophe, is an elegant after-note, generally in the same degree of the scale as the immediately preceding note.

XXII. ⁄. The *Tramea*, also called *Sinuosa*, *Cephalicus*, and later *Plica descendens* (descending Plica), consists of a chief note, and then of a lower, elegant, and short connecting grace-note, which unites the preceding note to that immediately following.

In the twelfth century this neumatic note was represented something like the figure 9, and in the later, square, musical writings it has a square form, bending slightly towards the right, and is furnished on both sides with a stroke in a downward direction [ ].

XXIII. . The *Epiphon* (Epiphŏnus), also called *Etaphŏnus*, *Semivocalis*, *Gnomo*, and later *Plica ascendens*, has likewise two notes, a lower and a higher, of which the last, as in the Tramea, is only represented as a short ornamental note. In the later musical writings this sign is expressed by a square note, furnished either only on the right or on both sides with a stroke in an upward direction.

XXIV. . The *Climber* (Scandĭcus) consists of three notes, two shorter and one longer, that ascend by degrees, that is, regular degrees of the scale.

XXV. . The *Vaulter* (Salĭcus) has, like the Scandĭcus, three notes, with only this difference, that in ascending it jumps over one or more notes.

XXVI. . The *Skipdown* (Climacus) consists of the Virga followed by two dots in a downward direction: the first note is a long one, the two others are shorter.

XXVII. . The *Ancus* (or, bent in the arm) is nearly allied to the Tramea. If it is represented with only one bow, its use is just the same as the Tramea; but if it has a double bow on the right side, it has a high principal note and two short descending ornamental notes.

XXVIII. . The *Tremolo* (Quilisma) has the form of several dots hanging one on the other, with a Podatus joined on to the end. It is also called *Tremula*, because it must be executed with a vibrating voice like the sound of a horn or trumpet. The French singers, in the time of Charlemagne, had the greatest difficulty in the execution of this, for they with their naturally rough voices were unable to execute the graceful tremolo that this sign required. At the change in musical writing this form was no longer used, and this musical sign was altered to two (seldom three) rising notes. The Quilisma is joined in the same manner to the Flexa, Flexa-resupina, Sinuosa, and Strophica, as it is to the Podatus.

In this manner were the essential neumatic musical signs constituted by which the Roman teacher at S. Gall instructed in singing. To this day they are to be met with in this form in the old graduals and antiphonariums of S. Gall and its vicinity, and in such remarkable agreement with each other and with our own earliest Sarum MSS., that upon the constitution of the old Roman notation no reasonable doubts can exist.

In the actual performance of Plain-Song in the present day, it is not always easy to observe a decided line of demarcation between the two species of music just before mentioned, viz. Plain-Song and the more elaborate compositions contrasted with it; for, on the one hand, portions of Plain-Song often fall into strictly measurable forms, and, on the other, in close connection with measured song portions of free recitative in unison are introduced; and, moreover, in simple passages of melody, written in the forms of Measured music, it is usual to admit a greater freedom of actual performance, according to verbal accent and emphasis, than is at all expressed in the measured notation.

Granting all this, however, there certainly remains a vast store of *Plain-Song* distinctly different from that other still more voluminous store of *Measured* or *Ordinary music*, to which it stands in a similar relation as prose to verse.

Plain-Song includes all traditional music before the invention of more precisely Measured music; and is consequently the subject-matter of all antiquarian researches as to Church music of an earlier date than from about the fifteenth century. It would, I think, be contrary to fact to state that none of it corresponded, to all intents and practical purposes, with simple music of a strictly mensurate kind.

It will be explained, in this Primer, what are the various scales and melodic forms of Plain-Song which have come down to us from the earliest times through the middle ages; what is the old notation now generally adopted for this kind of music; and what are the corresponding later forms in modern notation.

No previous knowledge of music, or of musical notation of any kind, will be assumed to be possessed by the student, as, in the systematic learning of music, Plain-Song ought both theoretically and practically to precede Measured music, not only as being first in order of time, but as also in various ways, being the true foundation of the more modern forms of music, and the only rational explanation of some portions of its nomenclature.

CHAPTER II.

ELEMENTS OF SONG—HOW REPRESENTED TO THE EYE.

"Why, these are very crotchets that he speaks.
Note notes, forsooth, and nothing!"—*Much Ado about Nothing*, ii. 3.

"The ancient singers [of the Church] were not only so interested in sacred music as to be very greatly delighted in it themselves, but gave great and solicitous attention that they might teach others to sing. They therefore ingeniously invented certain figures, which, set apart to each syllable of the words, might as appropriate signs denote each single impulsion of the vocal sounds; and as song proceeds in multiform ways, now with equal and anon with unequal steps, now ascending but anon descending,—on this account the aforesaid notes are both differently shaped, and have divers names allotted to them."—*Extract from "John of Muris;"* GERBERT'S *Scriptores Musicæ*, vol. iii.

THE properties of sounds as regards *all* music may be briefly stated to be:—

1. *Duration*, or the length of time any one sound is continued, *i.e.* how long it lasts.

2. *Pitch*, or the acuteness, sharpness, and shrillness; or gravity, depth, and flatness of sounds.

3. *Force*, or degree of loudness.

4. *Quality*, or difference of one sound from another of the same pitch, according to the mode of its production.

(1) *Duration* and (2) *Pitch* of sounds are represented to the eye by various systems of notation, that is, by certain written or printed figures or signs, symbolical or arbitrary, by which what is heard with the ear may be recorded in writing, and reproduced with more or less accuracy by those who are acquainted with the symbols and characters employed, supposing they have skill to execute *physically* (*i.e.* by voice or instrument) what thus written down they *mentally* comprehend, though they have never heard the music played or sung.

(3) *Force* and (4) *Quality* are indicated by explanatory and descriptive words, usually, though not exclusively, in Italian, as, *e.g.*, *piano*, soft, and *forte*, strong or loud; and, as distinguishing the quality in voices, Baritono and Tenore; and in the full score of instrumental music,* Tympani, Flauti, Oboi, Fagotti, Violino, Viola, Violoncello, &c.

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* *A Score* is many staves arranged on one page below one another, the bars of which are often *scored* through the whole. Each stave has the notes to be played or sung by some one kind of instrument or voice, all the notes thus placed under each other being sung and played together in concert.

Many terms are also used expressive of the style and sentiment of any composition; but these belong rather to the mental impressions intended to be produced by music than to the simple properties of the sounds themselves separately considered. It is with the *Duration* and *Pitch* of vocal sounds that this Primer of Plain-Song is more specially to treat, and of which its system of notation is the visible representation.

CHAPTER III.

DURATION OF SOUNDS.

"The Ritual Song is not a monotooous composition, consisting of slow notes of equal length, to be drawled out in a hard unappreciative manner, tiresome to the voice of the singer, and far more tiresome to the ear of the listener. It abounds with melodies infinitely varied in their rhythm, and peculiarly adapted to give increased force aod emphasis to the worda and sentiments of the Liturgy."—*Magister Choralis*, p. 45.

It is well known that in Prosody each syllable is in the ancient Greek and Latin languages accounted either long or short, and that two of the short are equal in duration to one of the long syllables.

In modern languages, especially in our own, accent to a great extent takes the place of quantity, as it does also in ecclesiastical Latin; and, when set to music, the accent or stress of the voice in good recitation must be recognised, and, as far as is possible, answered by corresponding accents in the music itself.

The Prosodaic marks [–] *long* and [⏑] *short*, have in notation, both in Plain-Song and all other music, corresponding characters, as in the following diagram :—

	Long.		Short.
The Prosodaic marks	– equal to two		⏑ ⏑
The usual Plain-Song notes	1 Long	=	2 Breves
The same as used in the ancient Canto Figurato		=	
The same rounded in more modern writing and printing	or	=	or

The four forms here given of each have, strictly speaking, exactly the same names, and the same meaning.

As, however, a greater number of variations in the length of sounds and their notes than two are required in music, Plain-Song had formerly, besides the Long and the Breve, the Maxima, or Large ( ), and the Breve { or or } was subdivided into two Semibreves { or }.

The gradual developments of Measured music, dividing and subdividing the length of the duration of sounds, have resulted in the further invention of the time-notes in the following Table,

taking the last of the above-mentioned notes as the sign of the longest now ordinarily used, and adding six others, each in succession, representing a duration of half the length of the one before it; thus: 𝅝 Semibreve, 𝅗𝅥 Minim, ♩ Crotchet, ♪ Quaver, 𝅘𝅥𝅯 Semiquaver, 𝅘𝅥𝅰 Demisemiquaver, and 𝅘𝅥𝅱 Hemidemisemiquaver. Each of these time-notes has also a corresponding sign of silence called a *Rest;* thus: the *Rest* of the Long 𝄽, Breve 𝄼, Semibreve 𝄻, Minim 𝄺, Crotchet 𝄽, Quaver 𝄾, Semiquaver 𝄿, Demisemiquaver 𝅀, and Hemidemisemiquaver 𝅁.

None of these marks or notes, however, indicate any *positive* duration of time, but a *relative* length, each in duple proportion to the next, *i.e.* each of the above is equal in duration to two of the next following. There are seldom more than four or five sorts of them used in the same composition. Observe how the Long, Breve, and Semibreve of Plain-Song (the two former now all but obsolete in ordinary music) serve to explain the otherwise incomprehensible beginning of most modern treatises. "The *longest* note in modern music is the *Semibreve*"! (*i.e.* the half of the short note). A Long is printed in Dr. Boyce's "Cathedral Music;" in the anthem "Hosanna" (Gibbons), old score, vol. ii. p. 47 (printed 1778); and Breves are frequent in our old Church music-books.

The exact duple and quadruple relations of these notes in the Measured music of modern days is not, however, usually observed in the *recitation*, either of Plain-Song or of modern Recitative; but it is of the very essence of melody, whether ancient or modern, to move in some sort of *rhythm* or regular measure; and all teaching on the subject which seems to contradict this principle must be regarded as at least dubious, and liable to be mistaken, if it be not essentially erroneous. (See Chapter XI. p. 77.)

Any good vocal interpretation of a piece of ancient Plain-Song will so distribute its *recitative* and *melodial* phrases that in the *former*, rhetorical time, and in the *latter*, some proportional musical time will be accurately marked and easily recognised. The Church song need not be metrical, but it is always rhythmical when properly sung.

As this is a most important point, it may here be added that the time occupied in the utterance of any musical sound or group of sounds is in Plain-Song and Recitative regulated chiefly by the

length and accent of the syllable or syllables to which it is set. Plain-Song may therefore be compared to the elaborate utterance of prose or poetry by public orators and elocutionists; while the more exact time of Measured music resembles the precise marking of time in *scanning* verse. And, moreover, as in the delivery of prose or verse a certain rhythm in the former, and an exact metre in the latter underlies the free recitation, and in proportion as the vehemence of the declamation increases, under circumstances of difficulty—from the size of the building, and from the multitudes addressed, or from the importance of the subject-matter, and the excitement and enthusiasm of the speaker (supposing him to be a good elocutionist)—the *scanning* or exact measuring-out of the syllables naturally and almost unconsciously takes the place of less emphatic reading,—so also in the use of Plain-Song, the more solemn and dignified the occasion the more accurate and rhythmical will be its vocal delivery. In both cases some words will be dwelt upon longer, and others will be pronounced more rapidly; and thus the long syllables will not all be equally long, nor the short equally short, and this oratorical and poetical variety finds its parallel in the added notes, the *Maxima* [▬] and the *Pause* [𝄐], marking a longer, and in the *Semibreve* [◆], indicating a shorter duration than the ordinary *Long* [▬] and *Breve* [▪], answering to the Prosodaic marks *long* [–] and *short* [∪], of long and short quantity. An additional half length is also indicated by a dot, latterly added to any note; and in earlier notation such elongation is understood, whenever the musical accent seems to require such additional duration, to keep the even flow of the chant, and to balance, in the rhythmical cadence, the shortening of other notes. In Guidetti's "Directorium Chori," the Long [▬] is said to represent a Breve and a half, *i.e.* a dotted Breve [▪ .].

Each dotted note is equal to three of the next denomination, and in modern music a second dot adds another quarter to the length, this second dot denoting half the length of the first dot. Thus a dotted Minim [𝅗𝅥 ·] is equal in duration to a Minim and a Crotchet tied together [𝅗𝅥‿♩] or to three Crotchets [♩‿♩‿♩]; and a doubly dotted Minim [𝅗𝅥 · ·] is equal to 𝅗𝅥‿♩‿♪ or to ♩‿♩‿♩‿𝅘𝅥𝅯; and this, 𝅗𝅥 · ·, is equal to ♩‿𝅘𝅥𝅯‿𝅘𝅥𝅰, &c. Each of these groups of notes joined by the *Slur*, *Bind*, or *Tie* [‿] (as it is called), is sung, or played on any instrument, as one note only.

It may here be added that in Canto Figurato, accents recur in each portion of a concerted piece of music at exactly equal intervals of time, marked by upright lines called *bars:* the inter-

vening notes form measures of equal duration, and the first note in each is the most marked or accented. Subdivisions of these measures may occur with other lesser accents, either of a duple or quadruple character, by notes in every variety of order or position, dividing the measures into two halves or four quarters, or still shorter fractional portions; and a threefold division also may occur, each third portion capable again of a duple or a triple subdivision. Hence in this Cantus Mensurabilis (to use its Latin name) there are four kinds of TIME:—

I. COMMON, with a Breve, a Semibreve, or a Minim, as the unit of each measure, and marked thus: ¢ = $\frac{4}{2}$, or $\frac{2}{2}$; and C = $\frac{4}{2}$, or $\frac{2}{2}$, or $\frac{4}{4}$; and $\frac{2}{4}$,—at the beginning of the movement.

II. TRIPLE, containing three Semibreves, $\frac{3}{1}$; three Minims, $\frac{3}{2}$; three Crotchets, $\frac{3}{4}$; or three Quavers, $\frac{3}{8}$,—in a measure.

III. COMPOUND COMMON, made up of two or four measures of Triple Time, $\frac{6}{4}$, $\frac{6}{8}$, $\frac{12}{4}$, $\frac{12}{8}$.

IV. COMPOUND TRIPLE, made up of three measures of Triple Time, as $\frac{9}{4}$ and $\frac{9}{8}$. All these signatures of time made with figures are fractions of the Semibreve [𝅝].

There is nothing in its usual notation but the accent of the words to show the accent of the chant in Plain-Song.

An upright line is also used in old Gregorian MSS. and in some printed books to divide the notes of one word from those of another, but this must never be confounded with the modern bar. Other coincidences and differences of a similar kind in the notation of these two species of music will be further apparent in the course of the examples following.

Modern Plain-Song books are, it must be observed, often edited with accents marked, as, *e.g.*, the "Psalter Noted," and the "Hymnal Noted," &c., which follow the style of notation used by Palestrina and Guidetti, and for the English Prayer-Book by Marbeck; and others, especially modern Continental books, have the principal accents marked by the Long [▬]; and in these works this note is not necessarily nor ordinarily used as the double of the Breve [▬], but (as before remarked) as a dotted Breve. The works of Mr. Spenser Nottingham and the Rev. J. W. Doran are also thus marked after the notation of the Mechlin Ritual Books printed at the Hanicq press. And the recently authorised books used by English and Irish Roman Catholics, printed and published at Ratisbon, by Herr Frederic Pustet, are also similarly noted. "Nivers, choirmaster in the chapel of Louis XIV.," says the Abbé Celeste Alix, "was the first to set forth the Gregorian melodies in notes of uniform length, inflicting by this novel act of vandalism a new and most grievous injury on the Gregorian chant." A similar outrage was, however, committed a century earlier by the editor of the Salisbury Antiphonary,

printed at Paris, A.D. 1519; and in our own day we are not altogether secure from the same perverse tampering with the time-notes of ancient melody.* This part of our subject can scarcely be closed more appropriately nor with greater authority than by translating from the "Complete Method of Plain-Song," by Félix Clément, chapel-master of the Sorbonne, Paris, some admirable observations on this subject of Time and Rhythm :—

"We must observe three species of Rhythm in a piece of Plain-Song, and combine them in such wise that each of them may contribute to the united effect of its execution.

"1. The first arises from the intrinsic value of the notes. The Binary, *i.e.* duple measure—one down beat and one up—must [usually] prevail in Plain-Song. The *Long* is equal to two beats, the *Breve* to one, and the *Semibreve* to half a beat. When the *Long* is followed by a *Breve*, the former note is to be held only three quarters of its length, and the last quarter must be given to the latter and shorter note.

"2. The second species of Rhythm is produced by the melodic influence of the musical phrase. In the construction of Plain-Song there are always certain accented notes, on which the voice naturally settles itself in a way which no positive rules can precisely determine. These notes vary, moreover, in each tone. The power of expressing this species of Rhythm depends on the taste and sentiment of the chanter. It is a kind of artistic intuition, which God has not given to all, but which, when well expressed, all, or nearly all, appreciate, seize on, and imitate easily. It is thanks to this Rhythm, more than to the two others, that a passage well interpreted by an artist of a sympathetic temperament engraves itself in the memory, and is forthwith repeated and popularised by the voices of those who have heard it.

"3. The third kind of Rhythm is that which is in keeping with the object of the liturgical text. The facts or the sentiments which are therein expressed, the part of the service to which it belongs, the ceremonial which accompanies it, the day, the hour,—give birth to the religious impressions which flow in upon the Rhythm, and modify it in a thousand ways, which it is impossible to analyse.

"We repeat, then, that these three species of Rhythm ought to be combined with each other to make a passage of Plain-Song produce its full effect. If we are satisfied with the first alone, we get (what, it must be confessed, is all, or more than all, we commonly attain) nothing more than a frigid and meaningless execution, however regular it may be, and however indispensable a pre-requisite of the other two. Were we even to attempt to attain by a particularly accurate notation, and by multiplied signs,† an execution which we could believe would be mathematically exact, the same difficulties would still subsist, for we cannot represent by material signs that which will be always immaterial and indefinable.

"As to the pace of chanting, it will be modified by the degree of solemnity of the particular service. We shall chant leisurely on high festivals, and less so on ordinary festivals, and ferial days." ("Méthode complète de Plain-Chant, d'après les règles du Chant Grégorien," par Félix Clément, Maître de Chapelle, et Organiste de la Sorbonne, &c., pp. 351, 2, Paris, 1854.)

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* See Dr. Stainer's "Dictionary," Art. *Plain-Song*.

† "All notation is, in fact, but an approximate representation of song, and to make it perfect a superfluous minuteness must be used; more than is here given [*i.e.* in ordinary Plain-Song notation] is not required by the well-instructed and skilful; to the uninstructed or unskilful more would be not only useless but perplexing."—*Preface to the "Psalter Noted,"* p. x.

CHAPTER IV.

OF PITCH.

"Touching musical harmony, whether by instrument or by voice, it being but of high and low in sounds a due proportionable disposition, such notwithstanding is the force thereof, and so pleasing effects it hath in that very part of man which is most divine, that some have been thereby induced to think that the soul itself by nature is or hath in it harmony."—HOOKER'S *Eccl. Polity*, v. 38, 1, referring to Plato; *Phæd.*, c. 36, 41-43.

PITCH is the term used to express the acuteness or gravity of sounds. All musical sounds are produced by vibrations of the air, set in motion by the corresponding vibration of sonorous bodies, striking upon the drum of the ear. As these vibrations are more or less rapid, the sounds are more or less acute; and it is found by experience that the human mind requires for the simplest gratification of the musical sense certain successions of sounds differing from one another by what are called *diatonic progressions;* that is to say, certain successions of sounds lie at the basis of all melodious song, consisting of sounds differing from each other by intervals of what are called *tones* and *semitones*.

Every simple tune or melody consists of some succession of sounds which, if placed in regular order, according to their relative acuteness and gravity, will form a scale (or ladder) of sounds separated from each other in five places by larger intervals called *tones*, and in two other places by smaller intervals called *semitones:* and by the irrevocable laws of nature, these intervals repeat themselves by septenaries, or sets of seven sounds, each of the seven sounds of any one set, in a rising succession, being produced by double the number of vibrations heard in the corresponding sound of the set immediately below: and there are many sets of seven sounds, each sound of which in any upper set is the octave, or eighth, above the corresponding number of the next lower septenary; and those sounds vibrating in the upper range with double velocity differ from those of the lower, simply as the voices of a woman and a man differ when they sing the same tune, each in their respective natural voice. Hence the sevenfold arrangement and naming of the sounds in this natural music, styled from the prevalence of tones *diatonic*,* *i.e.* proceeding chiefly by tones, and used by the ancient Egyptians in the earliest ages of their highly advanced civilisation, as also by the Hebrews and the Greeks. Plain-Song is essentially and exclusively diatonic in its construction, and has a wonderfully varied system of scales, or successions of seven

* From διατόνος, stretched (Th. διὰ, τόνος, from τείνω), referring originally to the tension of lute strings. (See Chappell's "History of Music," p. 129.)

sounds, completed by the eighth sound above the first of each, and thence called octaves. These have been *noted*—*i.e.* represented to the eye by *notes*, or *marks*—ever since the eleventh century, in a most convenient symbolical system, in which the other arbitrary notes or characters, before explained as representing the *duration* of sounds, are placed, according to the pitch required for each, upon some line or in some space *between* lines, or *above*, or *below* a set of lines drawn parallel to each other, and called a stave, symbolising the rising and falling by definite steps (as it were) of the various sounds of the music.*

Before this simple invention, however, the extreme dubiousness as to the pitch of the sounds in the neuma notation had led to an approximation to the more complete form of the stave, with its definite lines and spaces, indicating the regular progressions of sounds in Diatonic Scales. This was the adoption first of a single line, afterwards of two, a red line for the sound F, and a yellow one for C, so that the neumes got a fixed notation, at first for one, afterwards for those two sounds, the rest being somewhat more surely to be interpreted than previously, as they were placed below or above the single line at first, and then between, below, or above those two lines a perfect fifth apart. The step from these two to a fuller development of four stave lines, and three spaces, with the two clefs C and F was both rational, and of most obvious utility.

Most melodies in Plain-Song are of moderate extent from the lowest to the highest sound. Hence four lines, serving, with the spaces below, between, and above them, to represent nine different diatonic sounds, are used as the Plain-Song *Stave* (or Staff), thus, ≡≡≡≡≡.

In the Canto Figurato, for more extended ranges of voice, another line is added; thus providing for eleven sounds; and, where this is not enough, other sounds are represented by short additional lines, above or below, to any extent. These are called *Ledger-lines*.

It is desirable to take notice that (as far as they go) there is no essential difference between the character of this old notation

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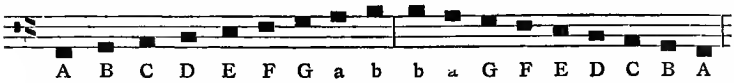
* Guido Aretino says that to sing from the neumes without lines was drawing water from a well without a rope.

The Roman notation named the diatonic sounds of two octaves with the letters A, B, C, D, E, F, G, $\overset{a}{H}$, $\overset{b}{I}$ $\overset{c}{K}$, $\overset{d}{L}$, $\overset{e}{M}$, $\overset{f}{N}$, $\overset{g}{O}$, $\overset{aa}{P}$. Pere Lambillotte supposes that S. Gregory wrote these letters underneath the neumes, and thus their pitch was definitely indicated; but as the music became perfectly known, the writers omitted the letters, regarding them as unnecessary from the widespread use and establishment of the Chant. There are many examples of this double notation with letters and neumes in ancient MSS. now extant.

and those answering to them in that more modern; and a person who really understands the one can easily learn to decipher the other. There is no more real difference between them than between the old English black letter and common print, the former in ancient and the latter in modern books.

The relative sounds of the scales are represented to the eye in the following manner: Some one line of a stave is marked by a special letter, C, D, F, or G, and the rest of the first seven letters of the alphabet are in order assigned to the other lines and to the spaces of the stave in forward rotation ascending; and backwards "in descending thus:"—



The letters F (marked thus,) and C (marked thus,), on any line of a stave, give their own names respectively to the particular line passing through the two thick slanting lines of each— F, C—and the other lines and spaces take their names accordingly.

When the square black notes displaced the points, or dots, the "verges" of the old neuma notation, F and C, became the *clefs*, *i.e.* the *keys* to the naming of the lines of every stave: F came to be represented by this mark [ ], and C by this [ ]. A system of mutation in naming the notes according as B was natural [♮] or flat [♭] being much in use, according to the Guidonian system of solmisation, these two characters came to be combined thus *i.e.* F *fa ut* of the Guidonian gamut, which, changing the tetrachords of the former systems for hexachords, was, till the end of the eighteenth century, used as the ordinary nomenclature of the notes; so that every musical student requires to know its general features in order to understand, not musical authors only, but such passages of English literature as contain references to it. See, for example, how Shakespeare, in the "Taming of the Shrew," makes Bianca and Hortensio play in sweet badinage upon the Guidonian gamut:—

> *Bian.* Why, I am past my gamut long ago.
> *Hor.* Yet read the gamut of Hortensio.
> *Bian.* (*reads*). *Gamut* I am the ground of all accord,
> *A re*, to plead Hortensio's passion;
> *B mi*, Bianca, take him for thy lord,
> *C fa ut*, that loves with all affection;
> *D sol re*, one cliff, two notes have I;*
> *E la mi*, show pity or I die.

* One cliff—D; the fifth note of the first hexachord—*sol;* and the second note of the second hexachord—*re.* (See p. 24.)

Hucbald, a monk of Saint Amand, who died at an advanced age about 930, by the use of only four instead of seven letters, out of which, repeated in various positions, he represented four disjoined tetrachords, seems to have led the way to Guido's hexachord system.

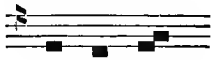
It is truly astonishing that for many centuries it should have superseded the tetrachord and octave systems. Its six syllables, originally employed simply as a mnemonic aid to learners, viz. Ut, Re, Mi, Fa, Sol, La, are taken from the initial syllables of half lines in the first verse of a hymn for the Festival of S. John Baptist, the melody to which had the first six corresponding sounds of the natural scale set to each of these syllables. The syllable *si* for the seventh sound of our octave was in more recent times added, from the initial letters of the closing words, Sancte Iohannes. There does not seem to be sufficient reason for assigning the first use of these syllables to Guido. (See Janssen, p. 13, note.) Though used in his time by French, German, and English teachers, the Italians still used letters only. (See the article *Notation* (p. 314), in the "Dictionary of Musical Terms" by Dr. Stainer and W. A. Barrett, Mus. Bac.) I would also refer the student to the article on *Greek Music* in the same work for fuller explanation of the tetrachords, with which the sounds of the various hexachords correspond. Here are the words of the hymn to which Guido is said to refer in a passage in one of his later treatises. He appears to have used these syllables as a means of help for pupils of "slow comprehension, and as a kind of example rather than for anything else." I copy from "Gerbert de cantu et Musica Sacra," vol. ii. p. 45, the hymn and its tune noted by letters:—

C D F DE D D D C D E E EFG E D EC D F G a
Ut queant laxis *Re*-sonare fibris *Mi* - ra gestorum *Fa*-muli
GF[E] D D GaG [F]E F G D a[D] G a FG a a GF[E] D C E D
tu - orum *Sol* - ve polluti *La*bii re - atum. Sancte Iohannes.

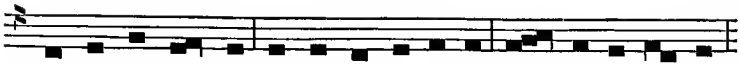
In Martini's "Storia della Musica" (quoted in Novello's Edition of Sir John Hawkins's "History," p. 163) these letters are placed higher or lower, according to their pitch, after a manuscript conjectured to be of the sixteenth century; and the letters here bracketed are omitted. I follow Gerbert's letters entirely, though I find no other version exactly like it, nor in fact any two versions alike throughout. The Ratisbon version spoils the story by beginning, not on C but on D:—

Ratisbon.

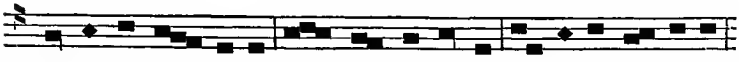
(See p. 120.)



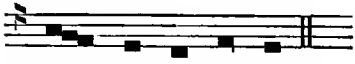
Ut que - ant, &c.



Ut que-ant lax-is *Re*-so-na-re fi-bris *Mi*-ra ges-to-rum



Fa-mu-li tu-o-rum *Sol*-ve pol-lu-ti *La*-bi-i re-a-tum.



Sanc-te Io-han-nes.

Here are all the notes (and no others) of the hexachord—Ut, Re, Mi, Fa, Sol, La. The words are, literally, in English—

> That thy servants may be able with vibrating strings,*
> To make resonant the wonders of thine acts,
> Absolve the offence of [each] polluted lip.
> O holy John.

The diagram at p.24, made partly from the "Magister Choralis," from Gerbert, from Sir John Hawkins, from Migne's "Encyclopédie," from the "Traité du Plain-Chant," and partly from that given by the Rev. N. A. Janssen in his "Vrais Principes du Chant Grégorien," p. 17, is a tabular view of the system of the scales generally adopted in the eleventh century, and commonly, though with doubtful historical accuracy, attributed to Gui l'Aretin, or Guiarisen, or Guido Aretino, or Guy of Arezzo, as he is variously called by different authors. This Arezzo, the place of his birth, is an ancient episcopal town of Tuscany, not far from Florence, and is seated on a mountain fifteen miles west of Citta di Castello, the capital of Umbria, on the Tiber.

This venerable man, to whom the science of music owes so much, was a Benedictine monk in the monastery of Pomposa, near Ravenna. The date of his birth is variously stated. It was certainly early in the eleventh century; and as we find in a manuscript of his "Micrologus" that it was written in the thirty-fourth year of his age, when John XX. was the Bishop of Rome, and it is also recorded by his contemporary, Adam of Bremen, that he was sent for, about the year 1067, by Herman, Archbishop of Bremen, to correct the music of his see, we may infer that he was born about 1011 A.D.

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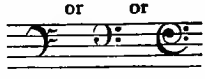
* Of lute or harp; or, metaphorically, with vocal chords.

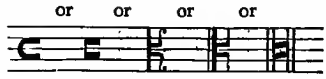
[N.B.—All the seven letters are here called *Clefs*, just as the digitals of the organ and pianoforte are called *Keys*.]

The five superacute Clefs, represented by small letters doubled.	20	e e			The two-octave scale of the Greeks, as old at least as the fourth century B.C.		la
	19	d d					la sol
	18	c c					sol fa
	17	* b b					*fa♮ mi
The seven acute Clefs, represented by small letters.	16	a a			15		la mi re
	15	g	The Hyperholæon, or highest tetrachord.		14		sol re ut
	14	f			13		fa ut
	13	e			12		la mi
	12	d	The Diezengmenon, or disjoined tetrachord.	The Synemmenon, or conjunct tetrachord.	11		la sol re
	11	c			10		sol fa ut
	10	* b			9		*fa ♮ mi
	9	a			8		la mi re
The eight grave Clefs, represented by the capital letters.	8	G	The four final letters of the eight principal modes.	The Meson, or middle tetrachord.	7		sol re ut
	7	F			6		fa ut
	6	E		The Hypaton, or lowest tetrachord.	5		la mi
	5	D			4		sol re
	4	C			3		fa ut
	3	B			2		mi
	2	A			1		re
	1	Γ					ut - Gamut.

The more modern forms of the Clefs, as they are called, are—

The F Clef, or or 

* B had the ♭ when it stood fourth in any hexachord.

and the C Clef, 

to which may here be added the G Clef, very much used for all kinds of voices in modern notation, and having its origin, like the former two, in grotesque or ornamental changes of the original letter:—

Let the student carefully consider that the letter of the Clef names the line on which its characteristic part is set in every case; and the rest of the lines and spaces are named in succession from it.

[N.B.—The F Clef is, in the example, p. 24, set on the fourth line. The C Clef is here set on the third line, and the G Clef on the second line of the five-line stave. The time-notes are thus named as to their pitch after the line and space on which they are placed.]

The position of the Clefs is various, according to the range of the notes required; it sometimes changes in the course of any piece of Plain-Song where a more extended range of notes is required, specially in the mixed modes. Each Clef represents a particular sound, which may be learned from a C tuning-fork, or from an instrument, such as a piano, &c.

CHAPTER V.

OF THE SCALES AND MODES, OR TONES.

"The Gregorian system of Modes is entirely distinct from our modern tonality. This latter has but two Modes, the Major and the Minor;" of which, however, the former is included in this more expansive system, and of the latter there are several varieties identical with it, so far as they do not borrow from the Chromatic Scale. "The Gregorian tonality, more rich and more varied, has immense resources for the expression of every sentiment of the soul, and above all of the religious sentiment."—*Pratique du Chant Grégorien*, R. P. L. LAMBILLOTTE and P. J. DUFOUR, p. 21.

THE two following tables, one of letters and another in the usual Plain-Song notation, exhibit all the fourteen scales which

can possibly be formed on any ancient theory of the Church Modes, and the latter will show the use of the two clefs:—

TABLE OF THE FOURTEEN TONES, OR MODES, SET FORTH IN LETTERS.

					Finals.							
1.	Authentic, Dorian				*D*	*E*⌒	*F*	*G*	Dom. *a*	*b*⌒	*c*	*d**
2.	Plagal, Hypo-Dorian	*A*	*B*⌒	*C*	*D*	*E*⌒	Dom. *F*	*G*	*a*	—	—	—
3.	Authentic, Phrygian				*E*⌒	*F*	*G*	*a*	*b*⌒	Dom. *c*	*d*	*e*
4.	Plagal, Hypo-Phrygian	*B*	*C*	*D*	*E*⌒	*F*	*G*	Dom. *a*	*b*	—	—	—
5.	Authentic, Lydian				*F*	*G*	*a*	*b*⌒	Dom. *c*	*d*	*e*⌒	*f*
6.	Plagal, Hypo-Lydian	*C*	*D*	*E*⌒	*F*	*G*	Dom. *a*	*b*⌒	*c*	—	—	—
7.	Authentic, Mixo-Lydian				*G*	*a*	*b*⌒	*c*	Dom. *d*	*e*⌒	*f*	*g*
8.	Plagal, Hypo-Mixo-Lydian	*D*	*E*⌒	*F*	*G*	*a*	*b*⌒	Dom. *c*	*d*	—	—	—
9.	Authentic, Æolian				*a*	*b*⌒	*c*	*d*	Dom. *e*⌒	*f*	*g*	*aa*
10.	Plagal, Hypo-Æolian	*E*⌒	*F*	*G*	*a*	*b*⌒	Dom. *c*	*d*	*e*	—	—	—
11.	The rejected Mixo-Lochrian†				*b*⌒	*c*	*d*	*e*⌒	*f*	*g*	*aa*	*bb*
12.	The doubtful Hypo-Mixo-Lochrian†	*F*	*G*	*a*	*b*⌒	*c*	*d*	*e*⌒	*f*	—	—	—
13.	More properly 11. Authentic, Ionian or Iastian				*c*	*d*	*e*⌒	*f*	Dom. *g*	*aa*	*bb*⌒	*cc*
14.	More properly 12. Plagal, Hypo-Ionian or Iastian	*G*	*a*	*b*⌒	*c*	*d*	Dom. *e*⌒	*f*	*g*	—	—	—

* The first seven or lower septenary of sounds are marked with capitals, the second with small letters, and the third with double letters (aa, &c.)

† These 11th and 12th Scales are now placed in Tables together with the legitimate Modes, to complete the theoretic view of *possible* Scales upon each of the seven letters, with their respective collateral Modes a fourth below, each pair having the same final, fourteen in all.

Thus A is the Final of the 9th and 10th, and Dominant of the 1st, 4th, and 6th.

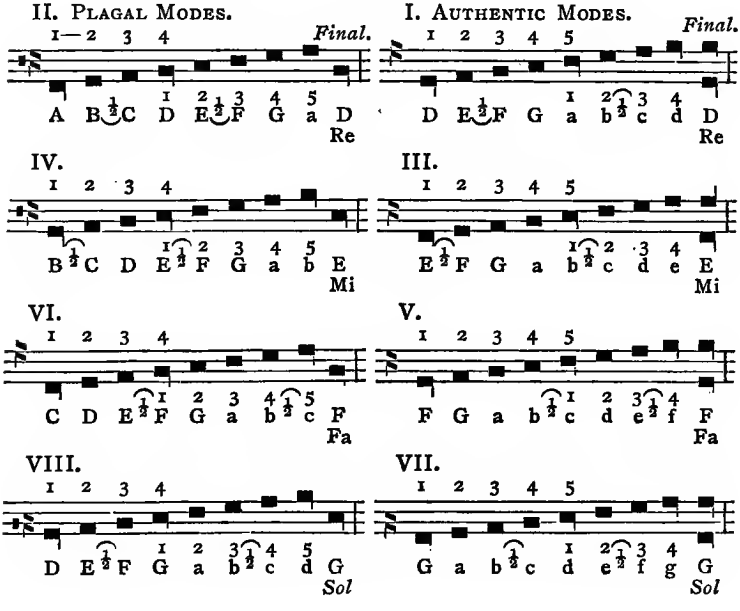
,,	C	,,	13th, 14th (11th	,,	12th)	,,	,,	3rd, 5th, 8th, and 10th.
,,	D	,,	1st	,,	2nd	,,	,,	7th.
,,	E	,,	3rd	,,	4th	,,	,,	9th and 14th (12th).
,,	F	,,	5th	,,	6th	,,	,,	2nd.
,,	G	,,	7th	,,	8th	,,	,,	11th.

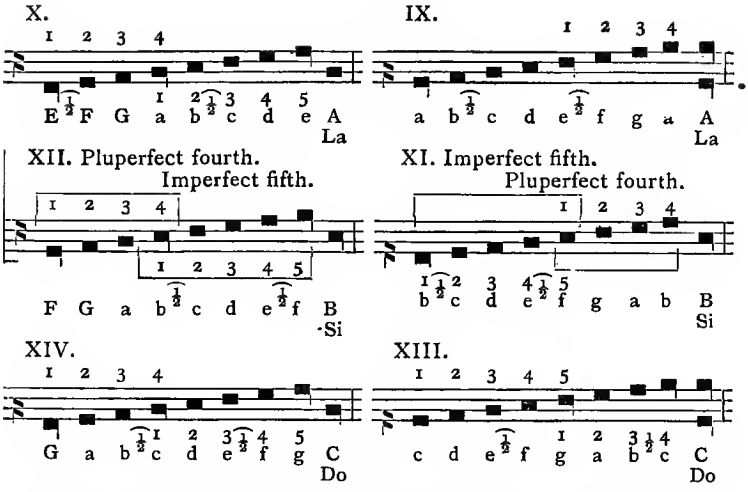
The following formula committed to memory will be of immense use in grasping the otherwise troublesome varieties of the Church Modes:—

Finals .... D	D,	E	E,	F	F,	G	G,	A	A,	C,	C.
Dominants *A*	*F*	*C*	*a*	*C*	*a*	*d*	*c*	*e*	*c*	*g*	*e*
Mode No. 1	2	3	4	5	6	7	8	9	10	11	12

[N.B.—The dominants spell the mnemonic word—Af'căcăd[u']cĕcgĕ. Sound the *c* in each syllable like *k*, thus: Af'kăkăduk'ĕkgĕ.]

TABLE OF THE FOURTEEN MODES NOTED.





[N.B.—The difference in acuteness and gravity between any two consecutive notes in this Table is called *the interval of a tone*, except where the fraction ½ is printed to show the places of the semitones.]

History informs us that* S. Ambrose, in the fourth century, arranged the traditional music of the Church according to the first, third, fifth, and seventh of these Modes or Scales, and that S. Gregory the Great, in the sixth century, added to them four Plagal or Collateral Scales of a lower range, viz. the second, fourth, sixth, and eighth Modes of the foregoing Table. Melodies in these had their range from about a fourth below, and ascended to about a fifth above the finals of the Authentic or Ambrosian Scales.

Thus, it has been told us, originated the eight principal Ecclesiastical Scales, Modes, or Tones, as they are called. History

* Mr. W. Chappell, in his most interesting "History of Music," treating of the age of S. Ambrose and S. Augustine, takes no notice of what is termed Ambrosian music, because, he writes, "it is not of so early a time," and he gives us his reason, adding that: "The two systems, Ambrosian and Gregorian, did not exist at the dates of their now supposed founders." Great respect is due to the learning and honest convictions of this author. At the same time, whether this view be correct or not, it does not affect the well-known teachings of the schools developed in the middle and subsequent ages, nor such of the traditional melodies as they doubtless inherited from S. Ambrose and S. Gregory, and the Plain-Song written according to their modal systems, and all along bearing their time-honoured names. When the rest of his "History" appears there will doubtless be a full explanation of the grounds of this statement.

moreover informs us that theorists of the eighth and ninth centuries, after considerable discussion and an adverse judgment first given towards the close of the eighth century by Charlemagne to their appeal for the use of more, were (after due inquiry and fuller investigation) finally allowed by the emperor to add four more to the well-established eight, thus making twelve Modes in all. Each of these twelve Modes, as may be seen in the foregoing Table, has either a perfect Diapente, or fifth, below, and a conjunct* perfect Diatessaron, or fourth, above—in the same way as the four Ambrosian Modes—and is styled Authentic; or a perfect fourth below and a conjoint perfect fifth above, as in the four Modes added by S. Gregory, and is called Plagal—each of the latter running (as stripes, *plagæ*, do) side by side with one of the former. Each pair was considered as a wedded couple—the Authentic being manly, vigorous, and sublime, the Plagal feminine, gentle, and beautiful.

It will be seen that the pair standing in the eleventh and twelfth place in the Table do not fulfil the conditions of having a perfect fifth below and a perfect fourth above, and *vice versâ;* for in the eleventh we have, from (*b*) the first note of the scale to (*f*) the fifth, the objectionable interval of the imperfect fifth, and the tritone between the fifth (*f*) and the octave (*b*), which irregularities are inverted in the twelfth.

Passing over these two, then, as not fulfilling the requirements of the ancient theorists, viz. that a true Mode must be formed by the combination of a perfect Diapente, or pentachord, *i.e.* set of five, and a perfect Diatessaron, or tetrachord, *i.e.* set of four, we take the last two, the thirteenth and fourteenth, as the true eleventh and twelfth Modes; reckoning only twelve Modes in all, as being actually used according to the taste and judgment of the most famous masters of Plain-Song, in what Dr. Adolph Marx aptly styles this "deeply conceived" theory of modal arrangement.

There are, however, theorists who, to make the system complete, are unwilling entirely to ignore and pass over these two "bastard Modes," as they have been called; and thus we find the learned E. Duval (Chevalier de l'Order de St. Grégoire le Grand, Membre de l'Académie de Ste. Cécile à Rome), in his work on the "Diatonic Accompaniment of the Plain-Song on the Organ," in compliance with this view, introducing the entire number of fourteen, and giving them names from the ancient Greek Modes; although he himself adheres to the number twelve as here stated.

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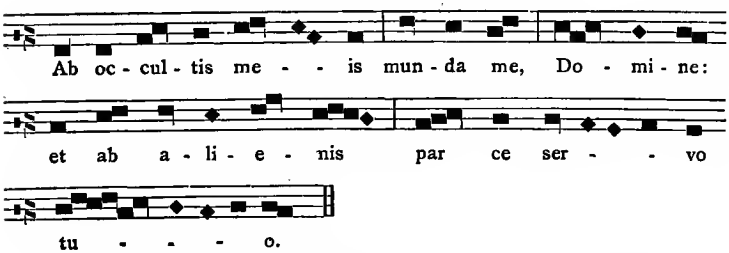
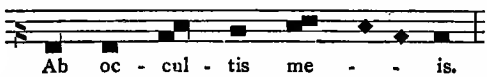
* *Conjunct*, joined together; *i.e.* the highest note of the one is the lowest of the other: the upper set begins on the same note as that on which the lower set ends.

He informs us, however, that there is no known example of a piece of Plain-Song in the defective eleventh Mode, though there are some professedly in the twelfth, of which he gives as an example the *Communio* "Ab occultis meis," from the "Mechlin Gradual." He adds that the final (*b*) of this Mode is never preceded by the note (*a*) immediately below it. There is nothing, however, in the example here quoted to prevent its being assigned to the fourth Mode. The only sound of the fourth Scale which would not agree with that of the twelfth Mode is the B♮, the transposition of F requiring B♭. But F does not appear at all in this example quoted by M. Duval.* (See Feria II., after the fourth Sunday in Lent, p. 116 in the Hanicq edition, 1848.)

IV. Modus Antiquitus XII.—*Communio.*



It would be thus in its proper seat if really in the false twelfth Mode :—



The supposed Greek correlatives of these fourteen Modes are as follows: 1. Dorian. 2. Hypo-Dorian. 3. Phrygian. 4. Hypo-Phrygian. 5. Lydian. 6. Hypo-Lydian. 7. Mixo-Lydian.

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* It is plain then that as no F occurs when this Communion-antiphon is read in the tenor stave with the C Clef, there is no occasion to mark B♭ in the bass stave with the F Clef, and consequently no proof that it is in the twelfth Mode. Every note of it is found in the fourth Mode, as it is in fact set, without qualification, in the "Ratisbon Gradual." Is it not likely that some copyist, at some time or other, has mistaken the Clef?

8. Hypo-Mixo-Lydian. 9. Æolian. 10. Hypo-Æolian. 11. Mixo-Lochrian. 12. Hypo-Mixo-Lochrian. 13. Ionian. 14. Hypo-Ionian.

It is not at all obvious at first sight why there should be all these twelve or fourteen Scales or Modes, several of which are, so far as the range of their notes is concerned, identical with each other; and although as we proceed we shall find abundant explanation of this in other very curious details, yet as eight were by some deemed sufficient, and as the earlier specimens of Plain-Song are arranged only in these eight, it will not displease the thoughtful student if we here state the reasons for the adoption of the larger enumeration.

We say then that there are twelve Modes: for although for centuries past the ninth Mode has often been reduced and reckoned as the first, the tenth as the second, the thirteenth as the fifth, and the fourteenth as the sixth, it is nevertheless certain that, in spite of this *quasi* transposition, the Modes thus said to be transposed will always remain different from those to which they are thus reduced.

Let us examine them side by side, and see whether, according to the strict principles of our Plain-Song, the higher can be properly transposed into, and fitly represented by the lower-numbered Modes. We must premise that no alterations of the natural notes, in perfect tune for the Diatonic Scales, can be made by the use of the Chromatic Semitones (each one represented by our modern Sharp [♯] or Flat [♭]), as the intermediate sounds are called which divide each of the five tones of the natural scale into two Semitones.* Only B can, according to strict Plain-Song theories, be altered by a flat. Let it not be deemed superfluous here to point out how this rigorous care for exact intonation, in the olden times, accords with the most profound researches of modern harmonists, and the highest cultivation of the musical art and science, with regard to this delicate and minute accuracy as to the melodial intervals.†

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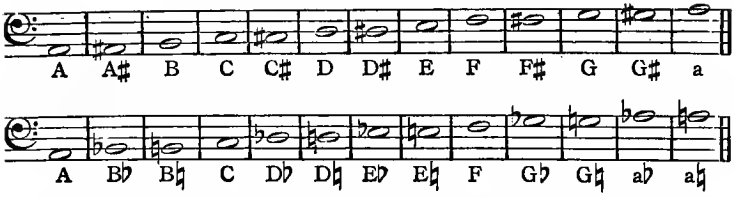
* A Sharp [♯] raises a note a semitone and a Flat [♭] lowers a note a semitone. A Natural [♮] restores a note which has been sharpened or flattened to its original pitch.

† It is due to any scientific reader to add to these remarks that it must nevertheless be allowed that these precisely accurate views as to Diatonic and Chromatic Semitones, the lesser and the greater tones, and the lesser and greater half-tones are rather pushed aside by the rough-and-ready, more practical accommodations of the modern system of inaccurate equal temperament. The human voice, and instruments of the violin class (it is well known) can, and do transpose the notes of the natural Diatonic Scales, with perfect accuracy, to any higher or lower degree whatever, within their compass. Further it may be admitted that, in our musical notation, transposed keys do *professedly* represent

THE MODERN CHROMATIC SCALE.



The sounds on both these staves are respectively the same on ordinary instruments with finger-boards, such as organs, pianos, &c.

Let us now come to the proposed examination and comparison. Here are the first and the ninth Scales duly represented by the letters of their eight sounds placed so as to point out the five tones and the two semitones, in their respective positions in each:—

	1	2	3	4	5	6	7	8
TONE I. ...	D . .	E.	F . .	G . .	A . .	B.	C . .	D.
,, IX. ...	A. . .	B.	C . .	D . .	E.	F . .	G . .	A.
	1	2	3	4	5	6	7	8

It is evident that the mere writing down the ninth Mode a fourth lower does not destroy its essential difference from the first Mode, as the intervals five and six, and six and seven, are not the same in the two Modes—we must alter the B thus:—

1	2	3	4	5	6	7	8
D . .	E.	F . .	G . .	A.	B♭ . .	C . .	D.

But the scale of D with B♭ is not that of the first Mode but of the transposed ninth Mode, the semitones falling between the second and third, and between the fifth and sixth.

Now it is plain that the eight sounds of each Scale contain two disjunct* tetrachords (or successions of four sounds), *i.e.* one consisting of the first, second, third, and fourth sounds of the entire Scale, and, disjoined from it, by the interval between the fourth

simply such accurate elevations or depressions of the natural notes, and not *positively* the false intervals necessarily used to represent them on all ordinary finger-boards. Just so painters have, in theory, their pure primary red, blue, and yellow, from the mixture of which all secondary and tertiary colours could be accurately produced, though in practice no material pigments have yet been found entirely to represent them. It is in reference to the mechanically produced sounds of the Chromatic Scale, and not to such true transpositions, we must here and everywhere interpret the exclusion of all sharp or flat sounds, except B♭, from the system of Plain-Song Scales.

* *Disjunct*, disjoined; *i.e.* there is no one sound common to both. If the lower tetrachord ends on G the upper begins on A, &c.

and fifth sounds, there is another tetrachord consisting of the fifth, sixth, seventh, and eighth sounds.

The difference between the first and ninth Modes is thus further apparent: the semitones of the first falling in the middle of each tetrachord, or, in other words, between the second and third and the sixth and seventh; whereas in the ninth, one of the semitones falls (not in the middle, but) at the beginning of the second tetrachord: in other words, the semitones fall between the second and third and between the fifth and sixth, as before stated. And in the same way the learner will easily see in the following comparison of the rest, that the tenth is not the same as the second Mode, nor the thirteenth like the fifth, nor the fourteenth like the sixth.

												8				
	1	2	3	4		5	6	7		1		2	3	4		5
SECOND MODE.....	A..	*B*	*C* ..	D	‖	*E*	*F* ..	G	..	*a*	..	*b*	*c* ..	*d*	..	*e*
						1	2	3		4		5	6	7		8
TENTH „ in its natural seat						*E*	*F* ..	G	..	A	‖	*B*	*C* ..	D	..	*e*
	1	2	3	4		5	6	7		8						
TENTH „ transposed ..	*A*	*B*♭	C ..	D	‖	*E*	*F* ..	G	..	*a*						

												8				
	1		2	3	4	5		6		7	1		2	3	4	5
FIFTH MODE	F ..		G ..	A ..	*B*	‖	*C* ..	D	..	*E*	*f* ..		*g* ..	*a*	..	*bc*
							1	2		3	4		5	6		7 8
THIRTEENTH MODE in its natural seat							C ..	D	..	*E*	*F*	‖	G ..	A	..	*Bc*
	1		2	3	4		5	6		7	8					
THIRTEENTH „ transposed	F ..		G ..	*A*	*B*♭	‖	C ..	D	..	*E*	*f*					

SIXTH MODE	C ..	D ..	*EF*	‖	G	..	A	..	B*c*	..	*d*	..	*ef*	..	*g*
FOURTEENTH MODE in its natural seat					G	..	A	..	*BC*	‖	D	..	*EF*	..	*g*
FOURTEENTH „ transposed	C ..	D ..	*EF*	‖	G	*AB*♭	..	*c*							

M. Duval further informs us that, in all the legible manuscripts he had been able to consult, he found pieces of Plain-Song written in these last four Modes. He had discovered (as before mentioned) some professing to be in the imperfect twelfth Mode; but not one in the imperfect eleventh.

Now although, under the plea of simplifying the Gregorian Chant, it has long been the custom to reduce the four last Modes to an apparent conformity with the first eight, yet (as has been shown) upon melodic grounds, and still more so from the requirements of harmonic accompaniment, this reduction may be considered to be erroneous. And though veneration for the work of S. Ambrose and S. Gregory in arranging the Church Song of their respective eras in the first four Authentic and first four Plagal Modes may have prompted the course thus adopted in

many books of Ritual music, yet there appears to be no ground to suppose that it was ever ruled and enjoined by any competent authority. Practically, the ninth Mode, being too high for general use, is but seldom used unless it is properly set with B♭ in the signature, as a transposed Mode. The thirteenth, taken in its lower octave and corresponding exactly with our modern scale of C major, has become most common; while the fourteenth Mode, from its similarity to the seventh, is scarcely ever to be met with. Several examples of the tenth and thirteenth Modes will be found in the "Ratisbon Graduale Romanum" (before mentioned), one of the choral books published by the Sacred Congregation of Rites, in the official edition under the highest sanction, and recommended for universal adoption in the Latin Communion.* In these books also the Modes are numbered as fourteen. And this enumeration therefore (as being, for the future, likely to be universally employed in other theoretic works) is adopted in this Primer. The correct eleventh and twelfth Modes will accordingly be styled the thirteenth and fourteenth. It will be easy to distinguish them by the lower numbers in the perusal of other books which adopt a different enumeration.

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* See the "Magister Choralis," by Rev. Francis Xavier Haberl, Cathedral Choirmaster, Ratisbon; translated by Rev. N. Donnelly; p. ix. Frederick Pustet, Ratisbon, 1877.

CHAPTER VI.

OF THE FINALS AND DOMINANTS OF THE CHURCH MODES.

"The Greeks had scales begioning upoo every semitone of the octave, and therefore every sharp aod flat that we now have.

"Every principal Greek scale had what, in modern technical laoguage, we call its 'dominsnt' and 'subdominant,' *i.e.* the fifth and fourth above the key-note, upon which new scales connected with the key begun. The Greeks expressed those connected scales by the words 'Hypo' (below) or 'Hyper' (above) prefixed to the original aame—as Dorian, Hypo-Dorian, or Hyper-Dorian."—CHAPPELL'S *History of Music*, vol. i. p. 24.

It has already been stated that the Modes are arranged in pairs, each pair consisting of an Authentic and of a Plagal octave of notes. In examining any specimens of Plain-Song, some melodies will be found to consist of notes ranging between their natural final note and its octave; others are formed upon sounds ranging from about four notes below their natural final to about five notes, more or less, above this same final. Thus the former belong to an Authentic Mode, the latter to a Plagal Mode. It may be seen in the Table of Modes at p. 26, that every pair of Modes has one and the same final, or ending-note; and each letter of the first seven is the final of two Modes, thus :—

I.	and	II.	have	D	as their	final.
III.	,,	IV.	,,	E	,,	,,
V.	,,	VI.	,,	F	,,	,,
VII.	,,	VIII.	,,	G	,,	,,
IX.	,,	X.	,,	A	,,	,,
[XI.	,,	XII.]	,,	[B]	,,	,,
XIII.	,,	XIV.	,,	C	,,	,,

The Table (p. 27) shows these Modes or Scales fully noted; and, observe, each Authentic has the *harmonic* arrangement of a fifth and a conjunct fourth above it, and the Plagal Modes have the *arithmetical* division, *i.e.* the fourth below and the fifth above.

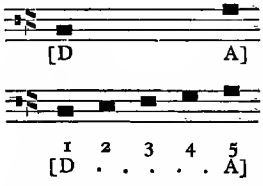
The *harmonic* division is so called because the fifth is the natural harmonic of the first note of the scale in each example.

The *arithmetical* is so called because mathematicians assign the highest place to the highest number.

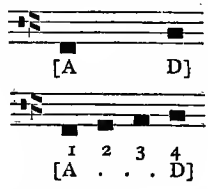
The fifth may be better called by its old name, Diapente (*i.e.* through five) or Pentachord; and the fourth Diatessaron (through

four) or Tetrachord. In the same way the Octave is called the *Diapason* (right through all).

Diapente, or Pentachord, not simply the interval of a fifth, but the two extremes and the three intermediate notes :—



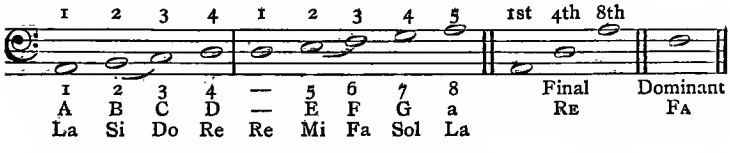
Diatessaron, or Tetrachord, not simply the interval of a fourth, but these two extreme notes and the two others coming between them in the scale :—



The following Diagram setting the whole subject of the Scales, Finals, and Dominants, under the eye in the modern Bass and Treble staves (without changing the position of the Clefs as often as in the former Table), will, I hope, render it more clear and intelligible to all; particularly to learners who are acquainted with the more common notation of music. Each of the seven natural notes is taken as the first sound of an octave, and each octave having two ways of being divided, viz. the arithmetical and the harmonic, we get the fourteen Modes, or Tones, before described, and the letter on which a perfect Diapente and a perfect Diatessaron are conjoined becomes the final of a pair of Modes.

ARITHMETICAL DIVISION.—PLAGAL MODES.*

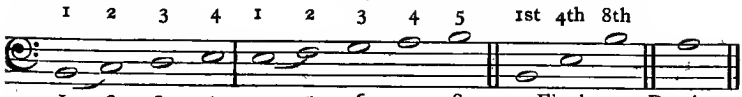
Second Mode.



[N.B.—Between the two notes where a slur [⌒ or ◡] occurs there is an interval of a semitone; but any two notes on consecutive degrees not so marked in this Table have a whole tone between them. These semitones occur between E and F—Mi, Fa, and B C—Si, Ut, or Do.]

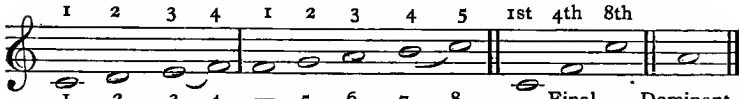
* The Plagal Tones are taken first, simply because they start from the lowest sounds, *i.e.* at the first notes of the ordinary compass of the voice.

Fourth Mode.



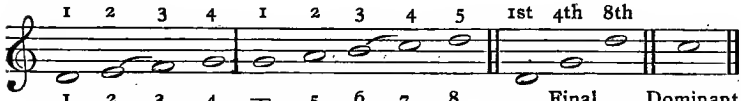
1	2	3	4	—	5	6	7	8	Final	Dominant
B	C	D	E	—	F	G	a	b	MI	LA
Si	Do	Re	Mi	Mi	Fa	Sol	La	Si		

Sixth Mode. (Men sing from this G clef an octave lower.) (See p. 19.)



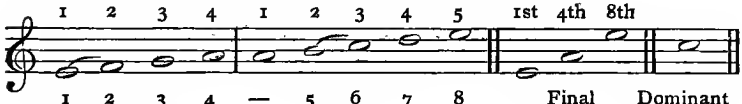
1	2	3	4	—	5	6	7	8	Final	Dominant
C	D	E	F	F	G	a	b	c	FA	LA
Do	Re	Mi	Fa	Fa	Sol	La	Si	Do		

Eighth Mode.



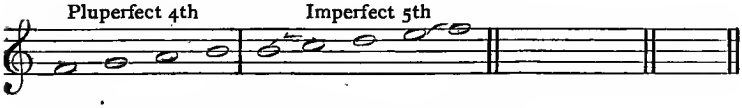
1	2	3	4	—	5	6	7	8	Final	Dominant
D	E	F	G	—	a	b	c	d	SOL	Do
Re	Mi	Fa	Sol	Sol	La	Si	Do	Re		

Tenth Mode.

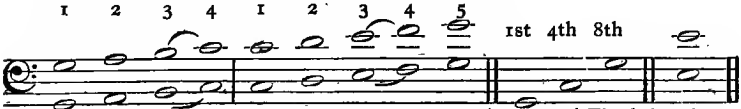


1	2	3	4	—	5	6	7	8	Final	Dominant
E	F	G	a	—	b	c	d	e	LA	Do
Mi	Fa	Sol	La	La	Si	Do	Re	Mi		

Twelfth, Bastard Mode.



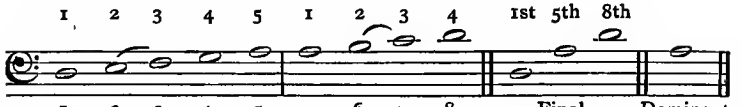
The true Twelfth, now numbered Fourteenth Mode.



1	2	3	4	—	5	6	7	8	(8ve lower) Final	Dominant
G	a	b	c	—	d	e	f	g	Do	MI
Sol	La	Si	Do	Do	Re	Mi	Fa	Sol		

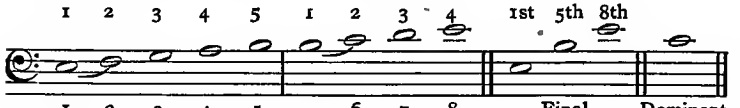
HARMONIC DIVISION.—AUTHENTIC MODES.

First Mode.



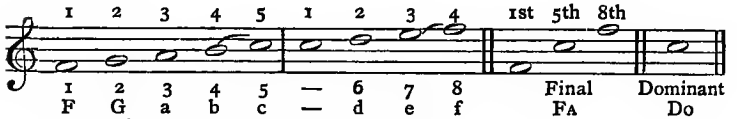
1	2	3	4	5	—	6	7	8	Final	Dominant
D	E	F	G	a	—	b	c	d	RE	
Re	Mi	Fa	Sol	La	La	Si	Do	Re		

Third Mode.



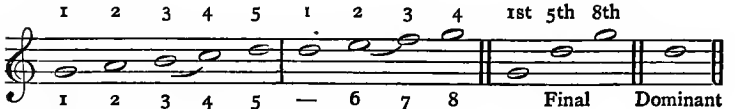
1	2	3	4	5	—	6	7	8	Final	Dominant
E	F	G	a	b	—	c	d	e	MI	
Mi	Fa	Sol	La	Si	Si	Do	Re	Mi		

Fifth Mode.



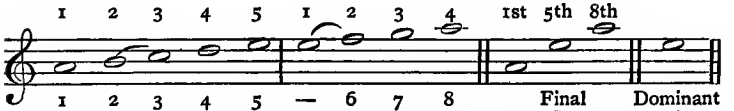
1	2	3	4	5	—	6	7	8	Final	Dominant
F	G	a	b	c	—	d	e	f	FA	Do
Fa	Sol	La	Si	Do	Do	Re	Mi	Fa		

Seventh Mode.



1	2	3	4	5	—	6	7	8	Final	Dominant
G	a	b	c	d	—	e	f	g	SOL	RE
Sol	La	Si	Do	Re	Re	Mi	Fa	Sol		

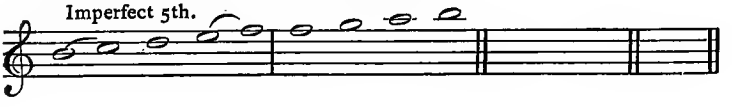
Ninth Mode.



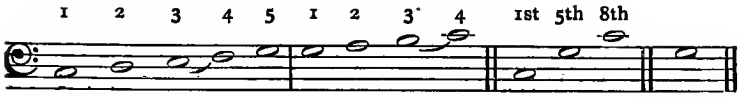
1	2	3	4	5	—	6	7	8	Final	Dominant
a	b	c	d	e	—	f	g	a	LA	MI
La	Si	Do	Ri	Mi	Mi	Fa	Sol	La		

Eleventh, Bastard Mode. Pluperfect 4th.

Imperfect 5th.



The true Eleventh, now numbered Thirteenth Mode.



1	2	3	4	5	—	6	7	8	Final	Dominant
C	D	E	F	G	—	a	b	c	Do	Sol
Do	Re	Mi	Fa	Sol	Sol	La	Si	Do		

[N.B.—This Mode corresponds, in all respects, with the *Major Mode.*]

The Melodies of Plain-Song, especially the Chants for the Psalms, and such others as are largely composed of recitation notes, have in each Mode a particularly predominant note, on which the voice easily dwells, and which is often recurring. This note is called the *Dominant.* Each of the Authentic Modes, *i.e.* the first, third, fifth, seventh, ninth, and (eleventh, or) thirteenth has its Dominant on the fifth note above its Final, unless the fifth happen to be B. This B, which is considered the only changeable note in the system, being sometimes [♮] natural, and sometimes [♭] flat,* and having also, if not flattened, the two forbidden relations—of the tritone with the F below it, and of the imperfect fifth with the F above it—is excluded from being a Final or Dominant in any Mode, Authentic or Plagal; and the note nearest to it in the diatonic series of sounds is accordingly substituted for it.

Thus the Dominant of the—

First Mode is - - - - A, the fifth above its Final D.
Third Mode is - - - C, the sixth above its Final E.
Fifth Mode is - - - - C, the fifth above its Final F.
Seventh Mode is - - - D, the fifth above its Final G.
Ninth Mode is - - E, the fifth above its Final A.
Eleventh (or thirteenth) is G, the fifth above its Final C.

The student will probably find it difficult to discover for himself from the foregoing diagram, on p. 27, the law which governs the appointment of the Dominants in the Plagal Modes; *i.e.* the second, fourth, sixth, eighth, tenth, and (twelfth, or) fourteenth. It is simply this: The Dominant of every Plagal Mode is the third below the Dominant of its relative Authentic Mode, unless that third happen to be B; the nearest sound of the

* When B is lowered a semitone by the [♭] Flat, the place of the semitone is removed from B C to A and B♭.

diatonic series is then substituted for it (as in the former case in the Authentic third Mode).

Thus the Dominant of the—

Second Mode is - - -	F, a third below A.	Dominants of the Authentic Modes.
Fourth Mode is - - -	A, a third below C.	
Sixth Mode is - -	A, a third below C.	
Eighth Mode is - - -	C, a second below D.	
Tenth Mode is - - - - -	C, a third below E.	
(Twelfth or) fourteenth Mode is	E, a third below G.	

It only remains to be stated here that the Dominant of these Modes must not be confounded with the Dominant of Modern Harmony in the Major and Minor Modes, which is always the fifth above the keynote, or *Tonic*, as the Modern Final is called. At the same time it is not to be forgotten that the Plain-Song System of Modes is not only more comprehensive and suggestive of more subtle relations, but (as before stated) actually includes in its more expansive and "profoundly ideal" system the modern Major Mode, and the Minor Mode as it stands with the simple natural notes, *i.e.* without its *chromatic* alterations.

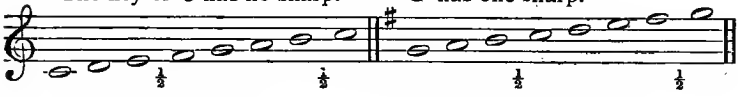
This seems a fit place to explain that by the present system of equal temperament, organs and other keyed instruments transpose any scale, ancient or modern, to any higher or lower pitch, as may be required, to accommodate the notes to be played or sung to the compass of the instruments or voices of the performers. Any note of the twelve in the chromaticised septenary, at semitonic distances from each other, may be taken as the first note of any scale whatever, and the general character of each is preserved; in other words, each has the same tune in the transposed as in the original pitch. Here, however, it ought to be stated that, so far as high or low have to do with the characteristics anciently ascribed to the Tones, any transposition tends in general to alter, if not to confound and destroy them. The Gregorian Plain-Song remains unaltered, whatever the transposed key may be. The intervals are the same, whether in a higher or lower pitch than the notes printed.

Dr. Adolph Bernhard Marx, in his "School of Musical Composition" (Wehrhan's translation, p. 365), while (somewhat inconsistently, as it seems to me) deprecating any return, in our present works, to this guidance, pronounces the following eulogium on the Church Modes: "The profound ideality of the ancient system is undeniable; and it must be confessed that, in many points, it displays nicer distinctions and more striking characteristics than our own."

The following Table of the transposition of the thirteenth Mode will be very useful :—

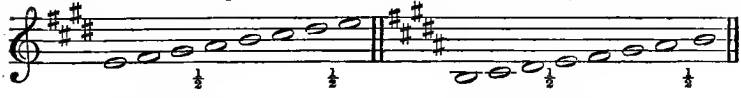
THE "THIRTEENTH" OR LAST OF THE "AUTHENTIC MODES," ANSWERING TO THE "MODERN MODE OF C MAJOR," TRANSPOSED BY THE USE OF THE EQUALLY TEMPERED DIVISION OF THE OCTAVE INTO THIRTEEN SOUNDS EQUIDISTANT FROM EACH OTHER, EVERY SEMITONE BEING NEARLY THE SAME AS THE TRUE DIATONIC SEMITONE.

The key of C has no sharp. G has one sharp.

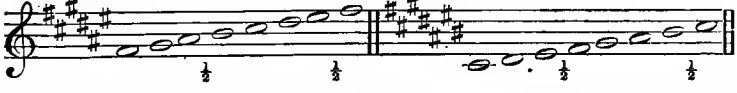


D has two sharps. A has three sharps.

E has four sharps. B has five sharps.

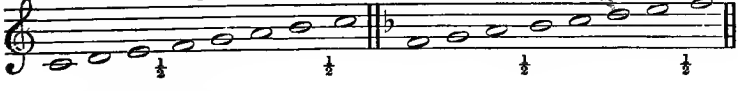


F♯ has six sharps. C♯ has seven sharps.

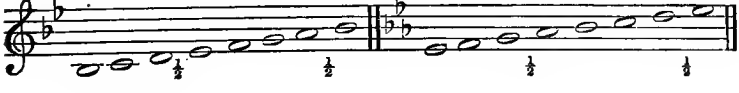


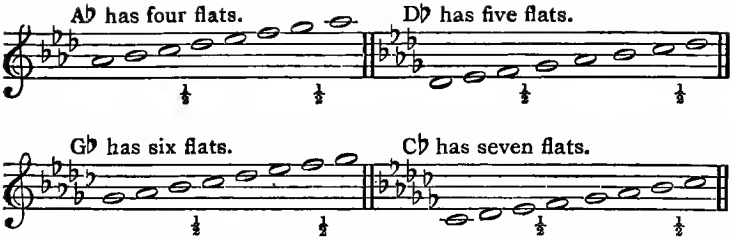
[N.B.—Keys with sharps follow each other in a regular succession of perfect fifths above and perfect fourths below. It is sometimes convenient to carry on this same sequence of keys with sharps, so as doubly to raise the altered notes; thus in sharpening a second time it would be marked thus [×] with a Double Sharp.]

The key of C major has no sharp nor flat. F has one flat.



B♭ has two flats. E♭ has three flats.





[N.B.—Keys with flats follow each other in a regular succession of perfect fourths above and perfect fifths below, and Double Flats [♭♭] follow, if convenient, as in keys with sharps we have sometimes double sharps.]

Although in the above notation there appear fifteen different positions of the Major Diatonic Mode or Scale, yet mechanically on key-instruments the keys of F♯ with six sharps, and G♭ with six flats, are played throughout on the very same keys of the organ, &c., and so are also the keys of B with five sharps and of C♭ with seven flats, as well as those of C♯ with seven sharps, and D♭ with five flats. Thus there are only twelve really different ways of playing the Major Scale and its transpositions on instruments with twelve semitonically separated keys in their finger-board.

All the other modes of Plain-Song may be in like manner transposed; so that in this way 144 scales can be played, *i.e.* each of the twelve Modes of Plain-Song in twelve different keys. The rule for knowing the signature in case of such transposition is this: *In transposing music written in the Ancient Church Modes, find on what note of the altered scale the C (Do or Ut) of the original scale will fall, and the signature of the transposed key will be that of the Modern Major Scale of that note.* (See "Accompanying Harmonies to the Hymnal Noted," Preface, p. iii.)

CHAPTER VII.

OF THE CHARACTERISTICS OF THE EIGHT PRINCIPAL MODES.

"Let the musicians oppose my assertion and combat it; they are at liberty to do so. I do not fear notwithstanding to affirm that the ancient melodies of the Gregorian Chant are inimitable. We may copy from them, adapt them, Heaven knows how, to other words, but to make new ones comparable to the first will never be accomplished. I will not tell how that these virgin melodies date in great part from the first ages of Christianity, and that some come from the synagogue, being born (if I may be allowed the expression) when the art was yet sprightly and full of youthful vigour. I will not tell how that many of these melodies derive their origin from S. Damasus (367), S. Gelasius (492), and above all from S. Gregory the Great (590), all three illustrious Pontiffs who were enlightened from on high in their work. I will not tell how others have come to us from men not less eminent for their holiness than for their learning; monks who were bright lights of the eighth, ninth, tenth, eleventh, and twelfth centuries. And how did they prepare for their work when they set about to compose their chants? We are not uninformed. They made themselves ready, and strengthened themselves by prayer and holy abstinence. I will not tell what countless records attest that in assaying this kind of composition these great men were penetrated with the nature and character of the words that they appropriated to the circumstances in which these compositions were to be chanted. I will content myself by saying this, that from all these precautions united, there resulted, in the Gregorian Chant of other times, I know not what of the admirable and inimitable, an ineffable delicacy of expression, a touching pathos, a ravishing sweetness, always fresh, always new, always pure, always lovely; while modern melodies are dull, insignificant, inharmonious, cold, sickly."—BAINI, *Memoirs of Palestrina*, vol. ii. p. 81.

THE student of Plain-Song must carefully bear in mind that the Gregorian Chants usually heard in English churches, set to the Psalms and Canticles, are often incomplete by themselves, and form but a very small portion of that accumulated store of the ancient music which is included under the general term of the Gregorian Chant, or Ecclesiastical Plain-Song.

It is also proper to remind him that although a general character has been fitly assigned to each of the first eight principal Modes, yet examples of each Mode may sometimes be found in which this normal description is not answered by the music of any particular antiphon, hymn, or sequence, &c.; and this will be more especially the case in transpositions, and harmonised settings of Gregorian melodies to English words where, as too often happens, these ancient characteristics have not been sufficiently regarded by their editors.

To explain more fully what is here meant, take the case of the modern Major and Minor Modes. It is well known that the former is joyous and the latter sad, in their general aspects; and yet many very pathetic and mournful songs, &c., are composed in the Major Mode, while many bright old melodies, dance tunes, and drinking songs, are found composed in the Minor Mode. So that it is not to be wondered at if the widely various and somewhat vague accounts given by the ancient writers on

Plain-Song of the characteristic features of any one Mode are not always to be recognised in every individual specimen.

With these preliminary remarks I proceed to give, from various sources, the account handed down to us as to this matter, taking each of the eight most ancient Modes in order.

Primus Gravis.—*The First Grave.*

This Mode or Tone is very various; it adapts itself to grave, majestic, and sublime subjects. The "Magister Choralis" styles some of its chants also "joyous and festive," adding that "these characteristics of the tones are not fanciful." They are described by old authors, such as Guido, Adam of Fulda, &c., as found in Gerbert, and more fully in Cardinal Bona. Several of our earliest English cathedral services are composed in this Mode, as, *e.g.*, Tallis and Bevin. The world-famous sequence, "Dies Iræ," has its second portion in this Tone and the beginning in the next. The longer compositions of Plain-Song often combine the two Modes of one *Maneria*, *i.e.* related pair.

Secundus Tristis.—*The Second Mournful.*

This Mode is suited to excite to sorrow and contrition, to deplore the miseries of this life, and to moderate the passions; it is consonant with grave and lugubrious subjects, and it can also express admiration, wonder, the desires of the soul, but always calmly and moderately.

The great O's, or the Antiphons beginning with the "O Sapientia," for the eight days immediately preceding Christmas Eve, as well as the "Dies Iræ" before named, may be mentioned as specimens of the second Mode. (See the "Hymnal Noted" and its accompanying Harmonies.)

Tertius Mysticus.—*The Third Exulting.**

According to Guido d'Arezzo we may by this Tone express and exalt the high-souled virtues. The ancient Phrygian Mode animated the Lacedemonians in combat. Alexander was roused to arms by its melodies. This Church Mode bearing the same name is proper for all such texts as mark great emotion, impetuosity, vehement desires, and the workings of anger and of fury. It very aptly expresses commands and threatening; it strikes and surprises by the liveliness of its passages; it agrees

* These English headings are the same as were given some twenty-eight years ago, in my "Accompanying Harmonies to the Psalter Noted." They are taken from independent sources and are only accidentally translations of the Latin.

well with words of pride, haughtiness, passion; it is also, as its Latin description above implies, mystic or prophetic. The sublime melody, "Pange, lingua, gloriosi Prælium" ("Hymnal Noted," Hymn 23), may be cited as a grand specimen of this Mode. The famous Ambrosian "Te Deum" is in this third and the fourth Mode. (See my Second Appendix to the "Ac. Har. to the Brief Directory," p. 7, &c.) Handel has set the words of the chorus, "Egypt was glad at their departing," note for note to a composition by Kyrl strictly written in this Mode.

Quartus Harmonicus.—*The Fourth Harmonious.*

The fourth Tone is known as bland, sweet, and attractive, according to some, yet, as the Abbé Poisson and Dom Jumilhac describe it, it is also humble, penitential, proper for tears, sweet complainings, invitations, and reproaches. The Psalm melody of this fourth Mode is singularly severe to those more accustomed to modern than to Gregorian music; yet, like all the Church Tones, it grows upon the feelings and affections as we become more and more accustomed to its tonality. I regard it as pre-eminently masculine, and free from all secular associations.

Quintus Lætus.—*The Fifth Gladdening.*

There is a quartett for stringed instruments, written in this Mode by one of the greatest of modern composers—Beethoven—as a thanksgiving on his recovery from a severe illness. The first semitone coming between the fourth and fifth sounds of the Scale, by which it is distinguished from the thirteenth—our modern major Mode,—gives it a spirited, majestic, and joyful character; hence its Latin epithet above quoted, as also *delectabilis* and *jubilans*. Handel begins a chorus in one of the Coronation Anthems with its ordinary intonation and mediation for the Psalms, which are also similarly quoted by Mendelssohn, in "Sleepers wake."

Sextus Devotus.—*The Sixth Devout.*

The low pitch of this tone and the frequent occurrence of B♭, to avoid the tritone, give it the character of tenderness and quiet devotion—"Sextus lachrymatur et plorat"—"The sixth weeps and laments:" a beautiful instance of this is the well-known fifty-first Psalm, "Miserere mei Deus," very generally sung during Lent. (See it as harmonised by the late eminent organist, composer, and editor, Vincent Novello, in my First Appendix to "Ac. Har. to the Brief Directory." It has also been harmonised, for use

in S. Paul's Cathedral, by Dr. Stainer. This arrangement has been sung with most devotional effect on the occasion of the Lenten Services, in which Bach's "Passion" Music has been introduced.)

We read that the pair of Modes fifth and sixth, called the third *maneria*, was an especial favourite of S. Gregory himself.

Septimus Angelicus.—*The Seventh Angelic.*

This tone was formerly styled (most likely from its high pitch) *Tonus juvenum*—the tone of men in the prime of life. The tenor voice, when naturally good, and perfectly well cultivated, of itself deserves the celestial epithet assigned to this Mode. But quality of voice and high range of notes are not the principal causes of the admiration which obtained for this seventh Mode the character of angelic beauty. Both in its original seat, and when transposed, it breathes majesty, boldness, and joy, such as might fitly become the celestial hierarchy in their "Gloria in excelsis," when the "Christ the Lord" was "born in Bethlehem." (See the "Graduale Romanum," "Introit," &c., for the Third *Missam in die Nativitatis Domini.*) Bird's famous canon, "Non nobis Domine," is in this Mode. For ordinary congregational use indeed it is generally transposed to a lower pitch. (See examples of the seventh Psalm Tone in the Second Appendix to the "Ac. Har. of the Brief Directory," pp. 48, 49, and 50; where also will be found a most copious collection of examples of all the best Gregorian chants for the Psalms and Canticles, in all the eight Modes, and of the *Tonus Peregrinus*, or ninth Mode, with various harmonies to each.)

Octavus Perfectus.—*The Eighth Sweet.*

S. Gregory commenced his notation of his Antiphonary, or Gradual, with the "Ad te levavi"—"To thee have I lift up mine eyes"—in the eighth Mode; and probably from this example it happens that so many composers of Church chants have employed it, and consequently that the greatest number of Gregorian melodies are written in this eighth Mode. It is characterised by a pleasant and modest liveliness, tranquillity, and sweetness. It accommodates itself to all subjects. The old writers consider it full of power, and manly; also suited to narrative. The seventh and eighth Tones are often mixed, especially in long chants. The famous canon of Tallis, sung to Bishop Ken's Evening Hymn, is called in Archbishop Parker's "Metrical Psalter" a tune in the eighth Mode. There is, however, some licence taken as to its scale in the usual version. (See *Lauda Sion*, the Sequence

for *Corpus Christi*, "Graduale Romanum," and *Mittit ad Virginem*, in the "Hymnal Noted.")

I close this chapter with the lines of Adam de Fulda on the subject :—

Omnibus est primus, sed alter tristibus aptus.
Tertius iratus, quartus dicitur fieri blandus.
Quintum da lætis, sextum pietate probatis.
Septimus est juvenum; sed postremus sapientûm.

The first is fit for all, but the second for the sad.
The third is angry, the fourth is said to be mild and bland.
Give the fifth to the joyous, the sixth to those approved for piety.
The seventh is for youths; but the last for the wise.

CHAPTER VIII.

THE PLAIN-SONG OF THE ENGLISH BOOK OF COMMON PRAYER.—INTRODUCTORY.

"S. Hilary, Bishop of Poitiers, who died in 368, 'plainly intimates that both the prayers and hymns were such as all the people, with an audible voice, might join in them. "Let every profane hearer (says he) be terrified with the words of our confession; let us fight against the devil and his weapons with the sound of our prayers, and let the victory of our war be proclaimed with the voice of exultation. Let him that stands without the church hear the voice of the people praying; let him perceive the glorious sound of our hymns, and hear the responses of our devout confession in the office of the divine sacraments."'"—BINGHAM'S *Antiquities of the Christian Church*, xiii. c. 5, § 7.

UP to the present day Plain-Song is the only music *ordered* (by any recognised authority) in the Church of England. The anthems, composed in Canto Figurato, were allowed by Royal Injunction, and these, and other portions of more elaborate harmony, are authorised by the prescriptive right of immemorial ancient use and constant and widespread adoption.

The Canto Plano, or Gregorian Plain-Song, and Figurate Music, therefore, stand precisely on the same footing, in respect of authority, in the Anglican Communion, as in other branches of the Catholic Church. The English Reformation has not cut us off from the usages and traditions handed down from age to age as the mind and intention of primitive and mediæval Christianity, our lawful and ever-to-be-prized inheritance. The following quotations will throw light upon this subject and confirm the student of Plain-Song in the belief of its right to be used and restored to more general adoption in the Pan-Anglican Churches. I will begin with the forty-ninth of Queen Elizabeth's "Injunctions," A.D. 1559:—

The Queen's Majesty . . . willeth and commandeth . . . That there be a *modest and distinct song* so used in all parts of the common prayers in the church, that the same may be as plainly understanded as if it were read without singing; and yet, nevertheless, for the comforting of such that delight in music, it may be permitted that in the beginning or in the end of common prayers, either at morning or evening, there may be sung an hymn or such-like song to the praise of Almighty God, in the best sort of melody and music that may be conveniently devised, having respect that the sentence of the hymn may be understanded and perceived. (Cardwell's "Documentary Annals of the Reformed Church of England," vol. i. p. 224.)

In the preface to the Book of Common Prayer, in the years 1549, 1552, 1559, 1604, and in the last revision in 1662, we have this same paragraph following:—

Whereas heretofore there hath been great diversity in *saying* and *singing* in churches within this realm; some following Salisbury use, some Hereford use,

and some the use of Bangor, some of York, some of Lincoln; now from henceforth all the whole realm shall have but one use.

On which passage Mr. Dyce, in his Preface to the "Book of Common Prayer with Plain-Tune," remarks:—

That this use of saying and singing was both prepared, and generally received, is sufficiently proved by the existence of the documents from which this work is compiled, and by the present practice of cathedrals, in which, though, resting as it does almost entirely on tradition, much of the music has been lost or disused, enough has been preserved to identify it with that of the Ancient Church of England.

Previously to the Reformation there was properly but one use of *singing* in England, viz. the Roman, though there were several of *saying*. It was accordingly this one use of singing, so far as it was necessary, and the new ritual, which together constituted *the one use of saying and singing*, referred to in the preface of our present as of all past revisions of the Prayer-Book.

Again, in the same learned Preface we read:—

Plain-Song is not an indeterminate kind of melody, but a mode of intonating, chanting, and singing in the church, which implies an adherence to certain rules and to a great extent the use of certain well-known melodies, that are severally appropriated to particular parts of the service. There is, in fact, one species of Plain-Song for such parts of the offices as are read, another for such as are chanted antiphonally, a third for anthems (*i.e.* antiphons), the creeds and hymns in prose, such as the "Te Deum," "Gloria in excelsis," &c., and a fourth for metrical hymns.

It is a vulgar error to suppose that the sixteenth century Reformers, either at home or abroad, disapproved of Plain-Song: what they wished to abolish was the "operose" figured music which had too much usurped its place in divine worship. The Roman and Anglican Reformers, as well as the Genevan and Lutheran, and other German Protestants, were all at one in wishing the abolition of the intricate figured music of the end of the fifteenth and the beginning of the sixteenth century; but there was this difference between them: The Genevan Calvinists wished for a new kind of Plain-Song (*i.e.* Metrical psalmody), while the Catholic-minded Reformers in Italy and in Britain sought only to re-establish the ancient rule of the Council of Cloveshoe: "Simplicem sanctamque melodiam secundum morem ecclesiæ sectentur"—"Let a simple and holy melody, according to the custom of the Church, be scrupulously followed." And although at first Luther himself, and other learned Protestants, aimed at the retention of the ancient Plain-Song, much of which was adopted in their first formularies of worship, they undermined its foundations to its utter ruin among their followers by the introduction of alternative metrical versions of the ancient prose Canticles; which, in the progress of popular alienation from Catholic uses and the degeneracy of ecclesiastical taste, has banished all other strains from modern Protestant

worship abroad. In Italy, Palestrina, the authorised reviser of the Latin Plain-Song, preserved the Canto Figurato for the Roman Catholic Church by his composition of the famous *Missa di Papa Marcello*, surpassing in excellence all that had preceded it; while Marbeck, Tallis, and Bird, the well-known first arrangers of the Plain-Song of the English Prayer-Book, founded also a school of Measured music in this country, which, in a varied and interrupted course, has seldom been wholly unworthy of its first masters—in some respects equalling, if not surpassing the schools of other Churches.

It is hardly too much, however, to assert that *good* Church music, of an elaborate and highly artistic character, has never been written by composers ignorant, or wholly neglectful, of Church Plain-Song. And in the progress which has happily been going forward in this art in our own day, it is patent to all that executive improvement, in the more difficult music, has been effected side by side with greater attention to the simpler Ritual Plain-Song; and the most elaborate choir music, in some places with orchestral accompaniments, has been used, where the clergy and people have most accustomed themselves to sing Psalms and Canticles and Christian hymns to the Tones of S. Ambrose and S. Gregory the Great, as (we have seen) was intended by the first arrangers of our English Church music. It was doubtless their desire, as it should be ours, and as we read it was of Charlemagne in the eighth century:—

That there might be no disparity in the order of Ritual music—of Psalmody and Hymnody, among any who claim parity in her creeds with the one holy Catholic Church from the beginning to the present time; and that those who are united by reading and hearing the one holy law of God, in the Scriptures of truth, might also be united by holding fast the sacred tradition of the one Plain-Song modulation. (See Lambillotte's Key to the Fac-simile of the Manuscript of the Antiphonarium (or rather Gradual) of the age of that great Emperor, preserved in the Stiftsbibliothek at S. Gall, Switzerland.) (See p. 3.)

This is certainly a most ancient record of Gregorian chant, and has been very generally believed to be the actual MS. which was copied from S. Gregory's autograph MS. chained to the altar of S. Peter at Rome. From the style of writing, however, it is probably a later copy made in the ninth or tenth century, which is the earliest date to which, in the judgment of the most skilful palæographists, it can undoubtedly be assigned.

We learn from Eckhart, a monk of S. Gall in the eleventh century, that two missionaries—Petrus and Romanus—were sent by Adrian I., at the request of Charlemagne, to teach the Gregorian chant at Metz. Near the Lake of Constance Romanus fell ill, and could not accomplish the original object

of his journey. Thus, while Petrus went on to Metz, he was taken into the hospitable care of the good monks of S. Gall; where, by the Emperor's direction, he remained after his recovery and taught the Roman use in that monastery from the MS. in question. There its counterpart at least, if not the actual original, remains to the present day. And having myself, both in 1875 and 1876, visited this Library for the express purpose of examining this precious record of the sixth century Gradual with Neumes, and collating it with Lambillotte's "Fac-simile," I trust I may be pardoned for the digression, if I take this opportunity of bearing my testimony, not only to the great accuracy and faithfulness of this important print of our nineteenth century, but also to the cordial welcome afforded me by the Rev. the Curators of the Library, on both occasions; nor can I forego the pleasure it affords me to mention the urbanity of the venerable Bishop, and the amiable attentions of the Rev. Channoine Otto Zardetti, D.D., to whom I was favoured with introductions which secured me not only the honour of his acquaintance, but also one of the highest gratifications of my life, in the careful inspection of this most ancient record of the earliest-written traditions of the Catholic Plain-Song.

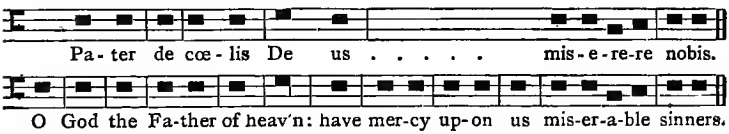
CHAPTER IX.

OF THE LITANY.

"Archbishop Cranmer translated some of the fine old hymns from the Breviary, at the same time that he was putting forth the Litany in English (1544). In a letter written to Henry VIII. on the 7th of October in that year he speaks of the suitable musical notation for that, as also for other parts of the service: 'In mine opinion the song that shall be made thereunto would not be full of notes, but as near as may be for every syllable a note; so that it may be sung distinctly; as be in the Matins and Evensong, "Venite," the Hymns "Te Deum," "Benedictus," "Magnificat," "Nunc dimittis," and all the Psalms and Versicles; and in the Mass, "Gloria in excelsis," "Gloria Patri," the Creed, the Preface, the "Pater noster," and some [settings of the] "Sanctus" and "Agnus." As concerning the "Salve festa dies"' [See Hymnal Noted, 79], 'the Latin note, as I think, is sober and distinct enough; wherefore I have travailed to make the verses in English, and have put the Latin note unto the same * * * * for a proof, to see how English would do in song.'"—PROCTOR *on the "Book of Common Prayer,"* p. 174.

THE earliest portion of our present English Prayer-Book was the Litany. It was translated and in part altered from the ancient Latin Litanies, the earliest of which date from the third century. It was published by royal authority in A.D. 1544, and set for singing, note for note from the old Plain-Song, and is still sung to the same solemn and lovely chant in our cathedral and other choirs.

Various harmonised versions have, from the same date to the present time, been set forth: as by T. Berthelet, May 15, 1544, re-published by Grafton, June 26, the same year; and some twenty years afterwards by Tallis, with slight variations. The notes to the Latin are strictly set to the English words according to the known rules of Plain-Song, as, *e. g.*:—



English versions of the ancient Hours—*Horæ* (*i.e.* short services for use daily at *Tierce*, 9 a.m.; *Sext*, 12 noon; and *Nones*, 3 p.m., called simply the *Hours*, or *Parvæ Horæ*, the *Little Hours*), may indeed be certainly traced to the fourteenth century under the name of the *Prymer;* and it received gradual additions, becoming in the fifteenth century a well-known book of private devotion. It was partly in English and partly in Latin; and comparing the various copies of "this Prymer of Salisbury use," "the Prymer both in English and Latin," or "the Prymer set forth by the King's Majesty," with the famous Prymer of Henry VIII., 1545, we may say that for 150 years this book, containing (among many other things) the Litany, was authorised by the English Church for the *private* devotion of the people.

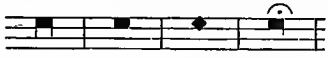
CHAPTER X.

MARBECK'S BOOK OF COMMON PRAYER NOTED.

"Our order of daily prayer is chiefly formed from the corresponding offices of the Sarum Breviary—Matins, Lauds, Prime, Vespers, and Compline."—PROCTOR, 181.

IT was not till 1549 that the first English Prayer-Book of Edward VI. was set forth for *public* use. It is well known that Archbishop Cranmer took care to have the ancient Plain-Song, in its simplest forms, carefully arranged to this book, as it had been to the Litany previously published; and the task of carrying this into effect was accomplished by the eminent musician and zealous Reformer, John Marbeck, organist of S. George's Chapel Royal, Windsor; and in 1550 his memorable work, setting all the parts of our English services (except the Litany previously noted) for choral use, was published under the title of "The Booke of Common Praier Noted."

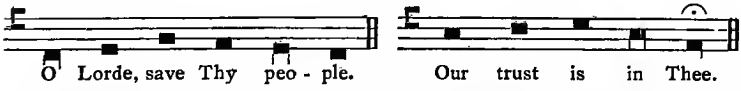
In this booke is conteyned so muche of the Order of Common Prayer as is to be song in churches, wherein are used only these iiii. sortes of notes:—



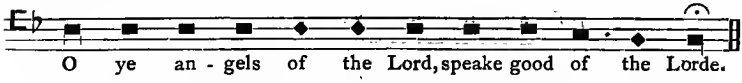
The first note is a strene note and is a breve. The second a square note and is a semybreve. The iii. a pryke and is a mynymme. And when there is a pryke by the square note that pryke is halfe as muche as the note that goeth before it. The iiii. is a close and is only used at the end of a verse.

A few examples will show the manner in which these notes are used.

The *Strene note*, answering to the Long in the more usual Plain-Song nomenclature, is set to emphatic syllables and notes which, according to the analogies of the melody, require to be long, *e.g.*:—



We have all of these notes in the following quotation from the "Benedicite:"—



Marbeck, in addition to the change of the names of the time notes, in conformity with more modern notation, introduces two

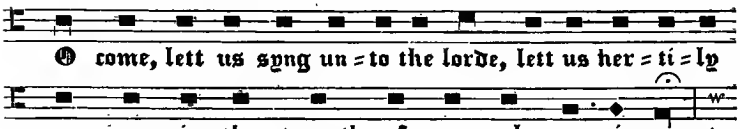
characters not usually found in the more ancient Plain-Song, viz. the *Dot* [•] and the *Pause* [𝄐].*

It may be well to remark here that in my own Plain-Song books I have similarly borrowed the Slur, and, in my later works, the Dot also, from modern music. Marbeck was precluded from the use of the Slur, or of any equivalent form, by the desire of Archbishop Cranmer (before mentioned) to have no more than one note to a syllable—a rule suggested doubtless by abuses in the performance of the then "operose music," and much of the ancient Plain-Song, which, to his mind, obscured rather than embellished the sacred words. But it must be allowed that this rigorous restriction, while it failed in effecting the end proposed, greatly marred the ancient beauty of Church Plain-Song. It was by no means necessary for the attainment of the end desired, and it tended, in its full development—the Puritanical and Genevan metrical singing—to foster the very evil it was intended to prevent. The rage among the Protestants abroad, and of their most ardent sympathisers in England, for metrical versions of everything sung in divine worship, and the notion that nothing in the ancient services was otherwise than a Popish abuse most scrupulously to be forsworn, led to the general disuse of the Plain-Song of Catholic Christendom; and although the endowed choirs of our cathedrals and colleges, as well as the Chapels Royal, have always retained Plain-Song as the basis of their service, and in part preserved the true Church music, thus keeping a place for its happy restoration, yet the general course of the once popular metrical song, in some two centuries, reduced psalm-singing to a byword of reproach in most parish churches, and an intolerable infliction to all persons of musical taste, from the untunefulness of its performance. The slow, drawled-out, single syllables to single notes were as unintelligible to the ear as any slurred passage of Plain-Song, or the many notes to a syllable of any antiphon, motett, or ancient hymn could possibly be under the most unfavourable conditions of bad choral recitation.

The simpler forms of the ancient chant were alone available, under the restriction of Archbishop Cranmer before mentioned, for the notation of the new English Book of Common Prayer; so that only the lowest ferial forms of the ancient Plain-Song were in general applied by Marbeck to the translations of the Latin words. In some sort this book, expeditiously, not to say *hastily*, prepared, and published A.D. 1550, the very next year to

* This mark [𝄐] over a note is called a *Pause*, and shows that the note below it is to be prolonged beyond its ordinary duration. In the square Gregorian notation such notes with a pause are called *notæ coronatæ—crowned notes.*

that in which King Edward VI.'s first Prayer-Book appeared, was rather an exemplar of what was to be the reformed use than a *full* directory of its various component parts. Thus, *e.g.*, only one, and that the shortest possible form of the Eighth Gregorian Psalm Tone* is given for the "Venite" and every other Psalm throughout the book; with a colophon, at the end of the single verse, noted as follows:—



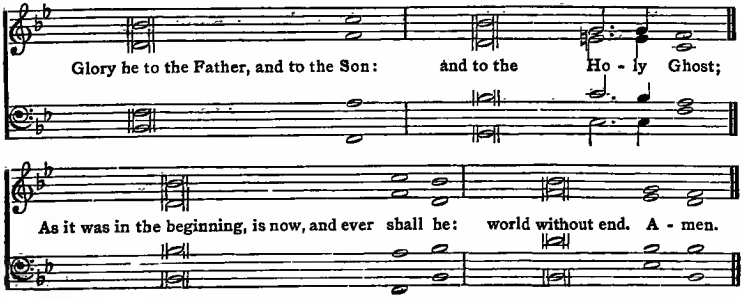
and so forth wyth the rest of the Psalmes as they be appoynted.

[N.B.—The Psalms in Evensong, Introit for Holy Communion, Psalm at the Burial of the Dead, and the Introit for the Communion when there is a burial, are all five noted to this same chant.]

A fac-simile of this book was handsomely printed in 1844 by William Pickering, London; and the late Dr. Rimbault also put forth a less costly copy of it, published about A.D. 1846 by Messrs. Novello. These were, however, only of historical and antiquarian value, and not practically available for use in church.

The late eminent artist, and most accomplished scholar, William Dyce, to whom the Church of England owes a deep debt of gratitude for his labours in the restoration of Christian art in general, and of Church music in particular, edited, in 1843, a splendidly printed adaptation of Marbeck's system of notation to the present Book of Common Prayer "with Plain-Tune;" and it was published by the late energetic and estimable James Burns, printed in old black letter with rubricated rubrics

* Thus set in my "Ac. Har. to the Brief Directory," transposed a whole tone lower:—



and ornamental borders to the pages, together with a learned Preface and Appendix, by the Editor, which should be read by every student of Plain-Song. To these works the reader is referred for further information of an antiquarian and historical interest; but for practical guidance, the "Manual of Plain-Song," with its various appendices and accompanying harmonies, will be most useful; in these I have endeavoured to carry on the work of adaptation of the old Plain-Song of the Latin services to their English translations, in the spirit and true intention of the fathers of the English Reformation; and, *mutatis mutandis* (*i.e.* with such alterations of the letter as are necessary to retain their spirit and meaning), according to the best rules of the highest authorities of the Gregorian chant.

The following Table of the contents of Marbeck's book will enable the student of Plain-Song to understand something of the nature of this work; and I also refer him to the notes of the various tones set to Edward VI.'s first Prayer-Book, so far as I have myself edited them for use in our present services. And in this analysis of its contents I mention some other sources of information of the same kind, more especially as to some parts which were peculiar to the first Prayer-Book, and consequently have partly or entirely fallen into disuse in the choralism of the present day.*

In this Table references are added to Marbeck's notation, as it has been adapted to the present Prayer-Book, in the following works of Plain-Song:—

Verses and *Responses*. "Ac. Har. to Brief Directory," p. 1.

Suffrages and *Responses* after the Creed. "Ac. Har. to Brief Directory," p. 11.

Venite, 8th Tone, 1st Ending B. "Ac. Har. to Brief Directory," p. 2, and Appendix II. to the same work; Chants 182, 183, and 184.

Te Deum, a mutilated form of the Ambrosian melody. "Ac. Har. to Brief Directory," p. 6, and Appendix II. p. 1, where also (p. 6) see the correct melody.

Benedictus, 5th Tone, 1st Ending. "Ac. Har. to Brief Directory," Appendix II. p. 42.

——— 8th Tone, 1st Ending. Festal. "Ac. Har. to Brief Directory," Appendix II. p. 52.

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* It is of no use to ignore nor to disguise the fact that several (if not many) traditional uses preserved in our ancient choirs happily supply the omissions of definite directions in our present Prayer-Book; *e.g.*, the chanting and saying of the Psalms in alternation—verse and verse; the ascription of thanks for the Holy Gospel; the Introits at Holy Communion; the Offertory Anthems; the use of private secret prayers before and after the services; the introduction of hymns in occasional services, such as Baptism, Confirmation, Marriage, and Burial of the Dead; not to mention their very general use in the more frequent Sunday services. And if no offence is taken in cases where such additions are made with no warranty of Catholic custom, much less ought it to be taken where such custom is all in their favour.

Magnificat, 1st Tone, 1st Ending. "Canticles Noted," 2nd Set, No. IV.
——— 8th Tone, 1st Ending. "Canticles Noted," 2nd Set, No. V.
Nunc dimittis, 5th Tone, 1st Ending. "Canticles Noted," 2nd Set, No. XVI.
——— 7th Tone, 4th Ending, ferial intonation. "Canticles Noted," 2nd Set, No. XVIII.

Benedicite, for the time of Lent in the place of "Te Deum." A short form of *Tonus Peregrinus*. "Canticles Noted," 2nd Set, No. XIII.

Quicunque vult, 4th Tone, 1st Ending. "Canticles Noted," 2nd Set, No. XI.

Introit (1st Ps.), 8th Tone, 1st Ending B. Same as "Venite" above.

Kyrie. "Ac. Har. to Brief Directory," p. 26.

Gloria in excelsis. "Ac. Har. to Brief Directory," p. 42 and p. 44.

The Creed. "Ac. Har. to Brief Directory," p. 31 and p. 35.

The Offertory Sentences. Set almost note for note, to each and all the same texts (with here and there an alteration of obsolete forms of words), in Dyce's "Order of Daily Service, &c., with Plain-Tune." See also "Ac. Har. to the Plain-Song of the Communion Service," by Rev. S. S. Greatheed.

Sanctus. "Ac. Har. to Brief Directory," p. 40.

Hosanna in the highest } See the Appendix to Dyce's "Book of Common
Blessed is he that cometh } Prayer with Plain-Tune."

The Lord's Prayer. Set nearly note for note in the "Book of Common Prayer with Ritual Song." Edited by Mr. Redhead. (J. Masters and Son.)

Agnus Dei. Not set in Dyce's nor in Redhead's Prayer-Books. But in Dyce's "Appendix" there is a notation of the words, taken from the ancient greater Litany, which is nearly the same as that in Tallis's "Litany" in Dr. Boyce's "Cathedral Music."

The post-Communions. In Edward VI.'s first Prayer-Book (that noted by Marbeck) there are twenty-two texts of Holy Scripture following the "Agnus Dei;" the rubrics connecting them being as follows:—

RUBRIC.

In the Communion time the Clerks shall sing—

O Lamb of God, that takest away the sins of the world: have mercy upon us.
O Lamb of God, that takest away the sins of the world: grant us thy peace.

RUBRIC.

Beginning so soon as the Priest doth receive the Holy Communion; and when the Communion is ended, then shall the Clerks sing the post-Communion.

¶ *Sentences of Holy Scripture, to be said or sung every day one, after the Holy Communion, called the post-Communion.*

These texts seem to have been designed to correspond to the ancient portions of the Plain-Song, still known as the *Communio* in all books of Latin Ritual music. "While the priest administers the sacrament of the Holy Communion to the people, the choir sing an antiphon, which is therefore called the *Communio*"—*i.e.* the Communion Anthem. (Bona, lib. ii. c. xvii.; quoted by Clément in his "Méthode Complète," p. 282.)

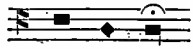
The rest of Marbeck's book consists of the service *at the Burial of the Dead*, the three Processional Anthems being the same as in our present Prayer-Book. Then the same words as we have appointed for "the priest and clerks" to "sing" at the grave. All these are called in Marbeck's headings **Respons.**; but before the words "But spare us Lord most holy" there is a rubricated **Vers.** with what appears to be a repeat and a response at the close, from the words "Deliver us not," &c.

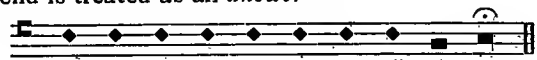
"I heard a voice from heaven" is also noted, and at the prayer for the soul of the departed the usual monotone of collects is indicated, and at the end there is the final cadence of the perfect fifth of the ancient Sarum use (*i.e.* the grave* accent), the *Amen* in *answer* being set to the chanting-note of the priest also in monotone.

The "Psalms" follow, one verse of one being noted, as before throughout the book, to the 8th Tone, 1st Ending B. The words are "I am well pleased."

After the Lesson follows the lesser "Litany" in monotone, except at the end, which is thus :—

Lord, have mer - cy up - on us.

The "Lord's Prayer" follows, for the *Priest* in monotone with the medial* accent at the word "temptation"  ; and the end is treated as an *answer*—



But de - li - ver us from e - vil. A - men.

with the Sarum form of the acute* accent in similar responses.

Verses for Priest and *Responses for the People* follow, which are unfortunately omitted in our present book.

The "Communion when there is a buriall," ends the book, including the following, all noted: "Introit," "Kyrie," "Collect," "Sanctus," "Osanna," "Benedictus," "Agnus Dei."

For full information and an admirable adaptation of this closing portion of the work, as well as a most correct harmony in its accompaniment, whether by vocal parts or the organ, see "Plain-Song for the Holy Communion and the Order for the Burial of the Dead," and "Accompanying Harmonies," by the Rev. S. S. Greatheed, M.A. (Novello.)

At the end of this "Book of Common Prayer Noted" is signed, in large old-English letters, the name of the memorable first arranger of Plain-Song to our English Liturgy;—

John Merbecke.

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* For an explanation of the Plain-Song accents, see Chapter XIII. and XIV.—Exercises and Examples.

CHAPTER XI.

OF THE ENGLISH WORD "CHANT."

To *chant* is to sing."—*Dictionary of Music* (Macmillan); DR. JOHNSON; RICHARDSON WEBSTER.

"That *chant* to the sound of the viol."—*Amos* vi. 5.

"Come, the song we had last night!—
Mark it, Cesario; it is old and plain.
The spinsters and the knitters in the sun
Do use to *chant* it."—SHAKESPEARE, *Twelfth Night*, ii. 4.

"The birds *chant* melody on every hush."
SHAKESPEARE, *Titus Andronicus*, ii. 3.

IN English, "Chant" and "Chanting" are terms now familiarly used only to designate Plain-Song. It is, however, to be regretted that this word "Chant," as applied by other nations now, and in England formerly, to all kinds of song, has come in our own day to be thus generally understood in a more restricted sense for Plain-Song recitation only, and more particularly for those portions of the ancient chant which, either in their original forms, or in their derivatives and imitations, as well as in (what can only be fitly designated) their caricatures and perversions, are still set to the prose Psalms and Canticles in divine worship, and which are only a very small part of a far more extended system of Plain-Song. As thus used the word does not, as in other countries, include "all the various modes prescribed by authority, and handed down traditionally, in which the human voice is to be modulated in the services of the Church, from the simple monotone of the prayers to the most elaborated forms of the antiphon and hymn," but, as has just been remarked in other words, it means specially the short melodies sung to the Psalms and Canticles in the English Church. These chants are either "single," *i.e.* adapted to each single verse, as in the traditional Psalm and Canticle Tones of the Gregorian Ritual music (from which either the form, or the substance, or both, of all the rest are undoubtedly derived), or "double," *i.e.* adapted to a couple of verses, and composed in this country since the middle of the eighteenth century—an innovation upon all previous ecclesiastical practice which has even been outdone in our own times by the occasional introduction into our choral service of a "quadruple" chant, adapted to four verses.

The most ancient mode of chanting Psalms is considered by Hebrew scholars to have been by alternate choirs, according to the parallelisms of the poetry. In this case the musical phrase

or chant would often correspond with the half verses of our English Psalter. But the immemorial use of an antiphonal recitation of the Psalms in the Christian Church by single verses, one verse by a choir on the right, and the next by a choir on the left of the altar, and so forth alternately, seems (so far as Church precedent is accepted as a guide) to dictate the propriety of adhering to the ancient use of the single chant. Side by side with the too frequent modern departure from ancient gravity and dignity in the style of the modern chants used in the place of the older forms of the simple Gregorian Tones for the Psalms, there has arisen a mode of adaptation of words to the notes, very different from the settings of the syllables to the music in Marbeck's book, and certainly different from that which was used for a long time after his date; and the whole development has received very widely the appellation of "*the* Anglican Chant." And by some this epithet seems unhappily to be too often used in disparagement of the older chant, and in a sense antagonistic to its revival in its original simplicity in the present day; while, on the other hand, from too narrow a view of the subject, the advocates of an entire rejection of all modern chants have been led in an unwarrantable spirit of hostility to retaliate, by an opposite misuse of the word "Anglican," as implying an utter want of catholic feeling, and just ecclesiastical taste.

There is undoubtedly a true sense in which a chant composed by an Englishman is called Anglican, just as others are called Roman or Italian, Ambrosian or Gregorian, Spanish or Gallican, Parisian or of Cologne. But it is certainly a mistake historically and ecclesiastically to use this term as claiming for the modern chants any *higher authority*, *propriety*, or greater *affection*, than for those of the first years of the Reformed Anglican Communion inherited from the earliest-known uses of the Primitive Church; for so far as good English authority is implied by the term "Anglican," the ancient Gregorian Tones are more Anglican than the modern substitutes for them, which are, *in any exclusive sense*, inaccurately so styled. The earliest service-books of the Reformed Church of England set forth the chants after which the Ritual music of the Prayer-Book was to be ordered, and these were all of them the old Catholic Gregorian Tones. For in the sixteenth century (1550) these Psalm Tones or Chants, handed down from the earliest times by the immemorial use of Western Christendom, were set, as has been already shown, to the various portions of King Edward VI.'s first Prayer-Book, under the direction of Archbishop Cranmer, by the pious Reformer John Marbeck, organist to the Chapels Royal at Windsor and elsewhere. And it may not be without significance to add that in the subsequent

reign he was condemned to be burnt at the stake, for his having copied an epistle of Calvin's against the Mass, but spared through the regard of Bishop Gardiner, and the intercession of Sir Humfrey Foster.*

The famous "History of Music" by Sir John Hawkins errs in attributing this Plain-Song to Marbeck as its original author. What he did was simply to adapt the ancient music of the Latin Ritual, according to its then well-known rules, *mutatis mutandis*, to the new English translations of the old Missal and Breviary. And that this course was approved at the first, and afterwards confirmed by the highest authority in the Church of England, is plain from the forty-ninth of Queen Elizabeth's famous "Injunctions" (1559, quoted in Chapter VIII.), taken in connection with the well-known contemporary uses of the royal chapels and the cathedrals throughout the Anglican communion, some of which continue to the present day; while there is undoubted evidence that the ancient Gregorian chants for the Psalms and Canticles continued in use, "not only immediately after the Reformation, but very far on in the seventeenth century."

After the Restoration, the Rev. James Clifford, Minor Canon of S. Paul's, in his book (1664), gives as the "Common Tunes" the eight Gregorian Tones, the Peregrine Tone,† similar in form to that of Marbeck, and three Tones set to well-known harmonies still included in collections of Anglican chants, and in frequent use to the present day. It is worthy of observation that a verse of the ninety-fifth Psalm is, in this work of Clifford's, set to the notes of each Tone, in such a way as to show that the present too common mode of adaptation of the words to the notes is a departure from the then received rules and practice in this matter. Happily, however, these more correct rules are now beginning to be restored to honour in all arrangements of the ancient Tones to English words, as well as in some modern Anglican chant-books; as they are also in my own "Canticles and Psalter accented for use with all Chants, Ancient and Modern," and, I am happy to add, in a new Psalter shortly to be published, set in hand by the late Rev. Sir H. Baker, Bart., some years before his death, under the editorial care of W. H. Monk, Esq., the well-known musical editor of "Hymns Ancient and Modern."

We find that Playford, in the eight pages of his "Introduction to the Skill of Musick," entitled, "The Order of Performing the Divine Service in Cathedrals and Collegiate Chappels," of which some fourteen editions appeared from 1674 to 1730, repeats the

* Sir John Hawkins, "History of Music," bk. x. c. xciv.

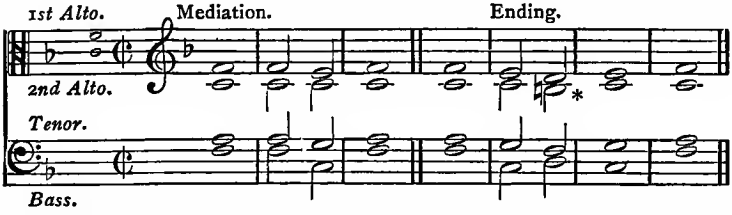
† See Table of Chants in my Second Appendix to the "Ac. Har. to the Brief Directory," &c. No. cxi.

same account, and gives the same examples of the chant as are given in Clifford's book.

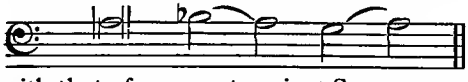
The well-known setting of the first Gregorian Tone in Tallis's "Cathedral Service" is the first of four "Tunes of Four Parts proper for Choirs to sing the Psalms, Te Deum, Benedictus, or Jubilate, to the Organ," as well as for the "Venite," with the melody, however, not in the treble but (according to ancient custom) in the tenor. It is called by Clifford "Mr. Adrian Batten's Tune;" the harmony is essentially the same as that of Tallis, but the treble takes his alto part, and the alto his tenor. The second, called "Christ Church Tune" and set for first and second altos, tenor, and bass, is exactly the same as the former, except that the D minor chord on the second note of the antepenultimate bar (modern notation) is changed into that of the sixth of the bass by the second alto singing B♮ instead of A, thus:—

CHRIST CHURCH TUNE.

(*Being the 1st Gregorian Tone, 4th Ending, harmonised for 4 voices.*)



It is worthy of notice that the mediation of this 1st Tone, differing as it does from that of the modern Roman, which is thus—



is identical with that of our most ancient Sarum use, and of some of the Continental uses—as set, *e.g.*, in the "Cologne Antiphonary;" an additional confirmation of the identity of our modern form of chant with the earliest and purest forms of the Gregorian Psalm Tones.

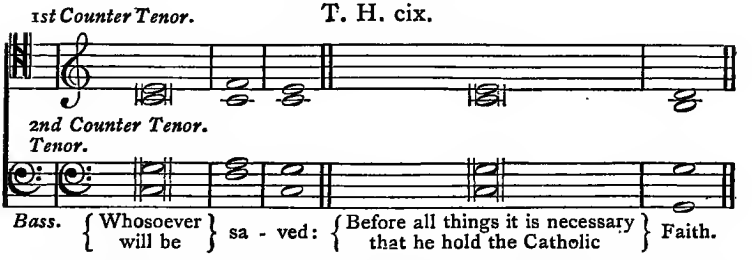
Clifford's third specimen of harmonised chants is quoted as "Canterbury Tune," and is that set to the "Quicunque vult" (Athanasian Creed) in Tallis's "Cathedral Service;" but, like the former, with harmonies differently arranged. In this well-known chant (cix. in the Table before referred to) are all the essen-

* Observe that this note is legitimately the natural sixth (to the bass), derived from the First or Dorian Mode.

tial characteristics of the Eighth Tone, but with such variation as might be expected to occur in the way of transposition and other changes, from the lapse of time, the previous disruption of all choral establishments, and the lamentable absence of taste for the study of the ancient forms and rules of Church music. Three distinguishing characteristics mark this fine chant as being derived from the ancient Psalm Tones: (1) The mediation in the tenor, G, A, G, which is simply a transposition of the C, D, C of the Eighth Tone, and in form is common to it, together with the second (F, G, F) and the fifth (C, D, C). (2) The recitation upon C, the dominant of the Eighth Mode, by the second counter tenor, which may be considered as a concurrent *monotonic* mediation, to which the chords of C and F form appropriate harmonies, while the tenor gives in effect the ordinary mediation as before said. (3) The close upon G, the final of the Eighth Mode, at the end of the chant, after this recitation on C, the dominant. Observe too, how, contrary to the mistakes of modern editors, this chant retains in Dr. Boyce's "Cathedral Music" the true Gregorian accent of the rising note in the mediation :—

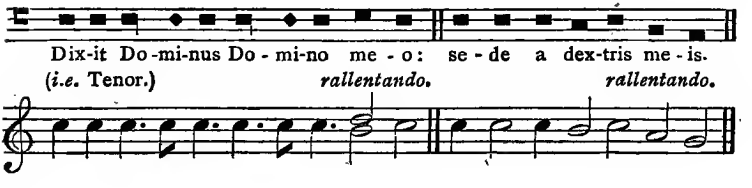
CANTERBURY TUNE.

T. H. cix.



The fourth of these harmonised chants in Clifford's book is a still more thorough example of the identity in form and all essential characteristics of the modern Anglican chant and the ancient Gregorian Psalm Tones, as is plain from the comparison following :—

FERIAL 8TH PSALM TONE (1ST ENDING).



The Imperial Tune.

(*Tenor altered at the Mediation for the sake of the harmony.*)

Recitative. *a tempo.*

O be joy - ful in the Lord, all ye lands:

Recitative. *a tempo.*

serve the Lord with gladness, and come before His pre - sence with a song.

In an ordinary rapid recitation of the words on this Tone, the mediation and ending would be sung faster than in the Imperial tune; but in any more solemn recitation, both would be naturally prolonged, as in oratorical declamation emphatic and closing clauses are longer than in simple reading.* It is evident then by the lengthening the emphatic note of the mediation on the first syllable of "meo," and giving a musical rallentando also to the last note but one, answering to an oratorical reading, the original Tone is correctly noted in the regularly measured portions of the more modern version. And such is the process by which the present most common form of the Anglican chant has grown out of the more free and less exactly measured Gregorian Psalm Tones, which, in their ferial or least expanded form, it must be admitted, allow more variety in the mode of recitation.

There is still another point of remarkable similarity to the 8th Tone noticeable in this chant, arising from the same commixture of two mediations as has been mentioned in the case of the foregoing "Canterbury Tune." The treble of the Imperial Chant presents the form of what is called the "monosyllabic mediation,"

* See Chapter III. p. 16.

transposed from C, D to G, A. So that the essential notes of the ordinary mediation, C, D, C, are in effect heard in the inner parts of the harmony, and might be actually sung by one part, but for the hidden and consecutive fifths with the bass in this setting; and we also have in combination with it, the notes of this monosyllabic mediation in the treble.

The work published in 1661 by Edward Lowe (organist in the Chapel Royal, and Professor of Music at Oxford), entitled "Short Directions for the Performance of Cathedral Service," of which a second edition was published in 1664, also gives the whole of the Tones, and nearly all their Endings, according to the Roman Antiphonarium, and as he had sung them before the Rebellion, when a chorister at Salisbury.

The late Dr. Rimbault, one of the most indefatigable and successful inquirers into the facts of English Ecclesiastical music, and also of that of the contemporary masters of foreign schools, collected the best and earliest specimens of chants by English composers, and published them in a handsome quarto volume, entitled "Cathedral Chants of the Sixteenth, Seventeenth, and Eighteenth Centuries;" and out of 183 of these, only *nine* are of the first of these epochs; and of these nine, two are simply harmonies on one of the Gregorian Tones, set in its simplest form, and in its entirety, in one of the parts. Four others have each one moiety of a Gregorian Tone in one or other of the parts; so that before the ruin of choirs, and the destruction of Church music, in the troublous times of King Charles I., only three chants are set forth by this most erudite of musicographers which can claim to be the original work of any one of the luminaries of that age of most learned and renowned composers of Church music. In the next century Dr. Rimbault gives a setting of the 8th Tone by Dr. W. Childe, the favourite composer of the unfortunate king; and after the Restoration we have the well-known chant of Pelham Humphries, a dutiful (though probably unconscious) reminiscence of the earlier 8th and 7th Tones, beautiful, and "*grand;*" like some storied window of ancient painted glass, splendid in colour, notwithstanding the confusion and displacement of the original pattern and design. Far as this is above most of the modern chants, its inferiority to the genuine Gregorian forms is too apparent to require explanation. (See note on this "Grand Chant" in the second part of the S. Mark's Chant-book, p. 2.) For greater esteem and reverence for that age of Church music, well does the editor congratulate our own times in the second paragraph of his preface:—

The beautiful harmonies of the sixteenth and seventeenth centuries, and their admirable fitness for religious worship, are beginning to be generally felt

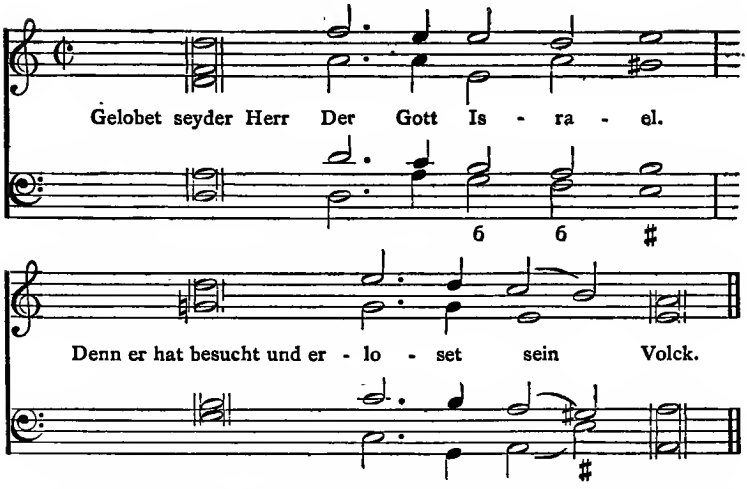
and acknowledged; and the time is rapidly approaching when the flimsy and undevotional chords of later times will be banished from the house of God, and the works of the fathers of English Church Harmony be once more restored to that service for which they were originally intended.

Let it never be forgotten that the men of those days were content with the ancient melodies of the Plain-Song chant, which they enriched with their immortal harmonies, and only added, one here, and another there, a few other chants of their own, of similar kind, and of very simple construction—not *pretty tunes*, but manly, vigorous *tones*, fit for the recitation of the words of Divine Inspiration.

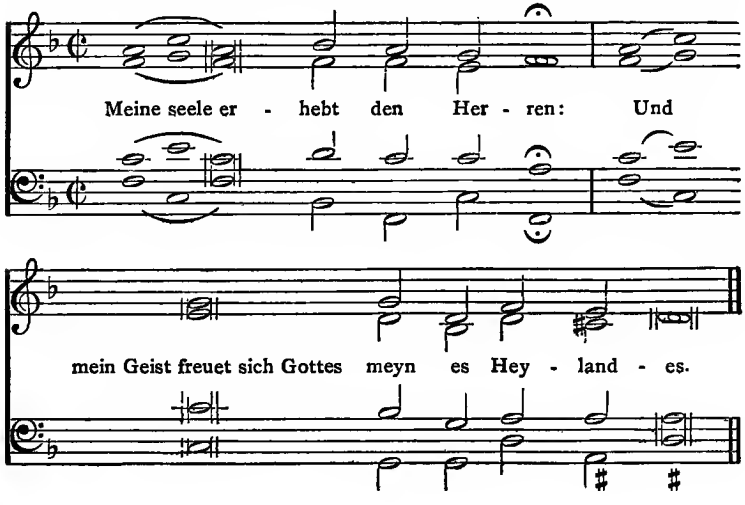
Nor is the Church of England the only reformed community which founded their musical ritual upon the Gregorian Plain-Song—the musical system handed down through every age of the Christian Church to our own. Lucas Lossius, a Lutheran divine (born 1508), rector at the college at Lunenberg, printed at Nuremberg in 1553, and at Wittenberg in 1561, for use in the Lutheran communion, a famous selection of psalmody and other sacred music of the ancient Church, in four books, the last of which contains the Psalms with their ferial antiphons. To this work Melancthon wrote a preface.

These Reformers, together with Luther, were great upholders of the use of the chant in divine worship. The rage for turning Creeds, Commandments, Psalms, and everything to be sung, into metre, gradually banished the chant from Protestant communities on the Continent (as it did, by the substitution of the old and new versions of the "Singing Psalms," in the parish churches in England), notwithstanding Luther's desire that everything not involving what he cast off as errors of the Papacy should be retained in his liturgy. So earnestly was he bent on this, that he kept for use in *Latin* whatever of this kind there was not time nor ability to translate into the German vernacular.

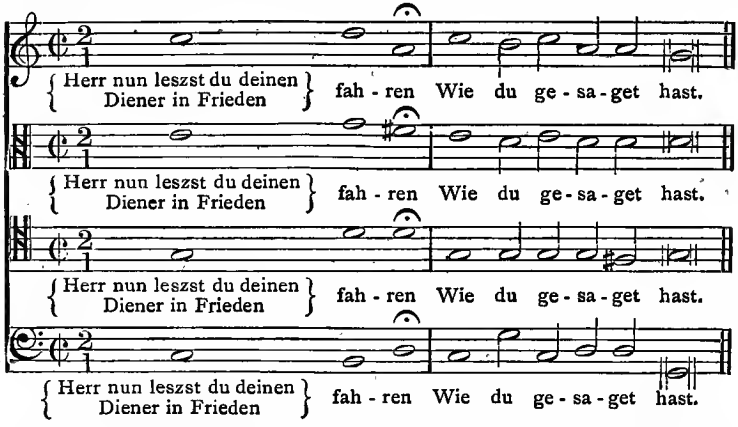
Thus we find, in a thick volume of more than 1,050 pages, entitled the "Neu Leipziger Gesangbuch" (a sort of Protestant gradual and antiphonary in one), by Gottfried Vopelius, Cantor of the School of S. Nicholas, with a preface by Dr. Georgius Mœbius, Professor of Theology, printed at Leipsic, 1682, among four-part tunes by J. H. Stein and others, to German words in metre, many portions of the old graduals and antiphonaries, with the original Latin. The "Te Deum," with its proper notes of the Ambrosian melody, followed by a metrical version, in German, by D. Martin Luther, set to four-part harmonies by J. H. Stein, for two choirs, who are directed to sing in alternate lines (Chor. i. Chor. ii.), and in some lines both together (Ambo Chori). A translation of the "Benedictus" is set to the 7th Tone at p. 436, and the Latin words follow at page 437 without any other notation:—



The "Magnificat" is set (p. 440) to a form of the Peregrine Tone, the words in German, immediately followed by the Latin words set to each of the eight Tones; and on the very next page we find "Das Magnificat verdeutsche von M. Christian Reimann Rector zu Zittan," a versified translation set to a tune in D minor by Gottfried Vopelius :—



The "Nunc dimittis" in German is set to the 8th Tone, 1st Ending, though the last note of the mediation is altered to suit the harmony.



I am indebted to the kindness of my friend Otto Goldschmidt, Esq., for access to these interesting records of the German Reformers' Plain-Song.

It has already been shown that in England Marbeck arranged the Gregorian chant to the first Book of Common Prayer of Edward VI., in its simplest form. This was the *ferial* in most cases; hence, for the Psalm chant, he omits the initial notes or intonation. Hence the absence of any such opening notes from the Anglican chants written on the model of these first adaptations of the ancient forms.

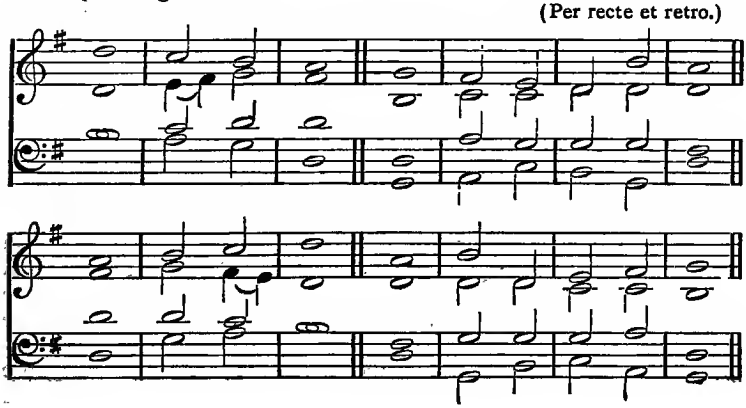
The present written, or printed, form of the chant in modern notation may be considered as being a kind of shorthand guide to what is to be sung, whether the music be ancient or modern. The notes, accordingly, show (1) the *intonation*, if there be one; (2) a note of indefinite length for recitation, which, of course, is subdivided in chanting into as many notes as there are syllables to be uttered upon it; (3) a middle sort of half cadence, a melodial or monotonic mediation, which closes the first half of the verse at the colon; (4) a second note, like the former, of indefinite length for recitation; and (5) the final, or close, or full cadence and ending of the single chant, or of the first portion of a double chant; the second part being precisely the same in form as the first, though differing from it (at least) in its melodial mediation and ending.

A double chant is, in fact, nothing more than two single chants joined together, but usually with some kind of musical likeness to

each other. As has been already stated, immediately after the Great Rebellion the Gregorian chants were still commonly used, till gradually lighter tastes in music, and the lessened numbers of men in cathedral choirs, led to the composition of new treble chants, and a rage for variety. This superinduced a totally different feeling as to the essential character of the Church chant, and pretty melodies, with modern major or minor harmonies, came to be substituted for the more solemn and manly recitation tones, and the grand and solemn harmonies of the sixteenth century. The following Georgian period teemed with these flighty chants, single and double; organist's apprentices are known to have jotted down their crude and secular chants in the organ lofts, whence they have sent them down "hot from the brain," to be then and there used for the divinely inspired Psalms of David in the morning or evening services they thus thoughtlessly profaned.

However objectionable the innovation of double chants may be regarded, as a departure from catholic use, and the general character of the Hebrew poetry, it must be confessed that many very charming *melodies* have been produced on the lines of the modern double chant by composers of great eminence; and great contrapuntal skill has been displayed in the composition of a few of them; the chant, *e.g.*, of Dr. Crotch's, per recte et retro, herein following, may be mentioned as remarkable for its grace and elegance, as well as for the severity of the contrapuntal rule to which the quondam Oxford professor has subjected himself in its construction. Each of the four parts in the former half of the chant has its notes repeated backwards in the second half of the corresponding bars.

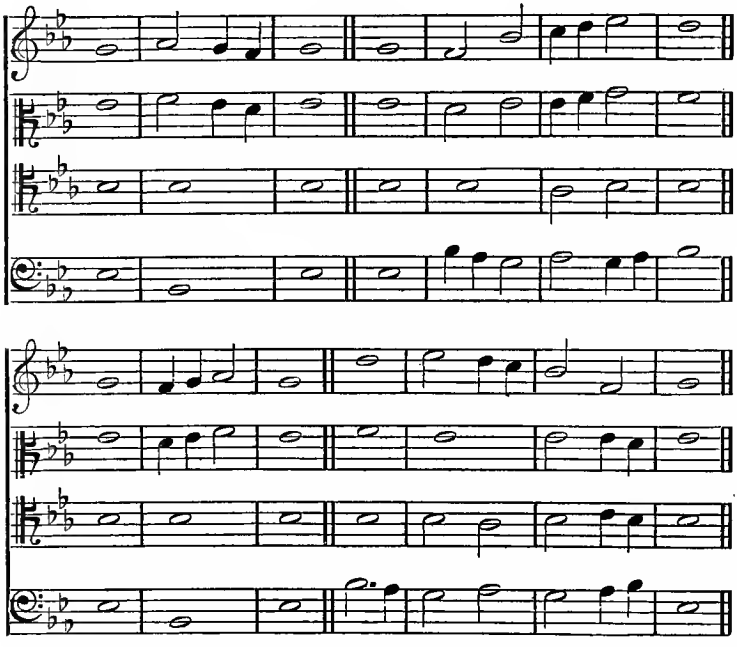
(Per recte et retro.)



(See No. 99 in the "Collection of Cathedral Chants" by Alfred Bennett, Mus. Bac., Oxon., and William Marshall, Mus. Bac., Oxon., published by Mori and Lavenu, 28, New Bond Street (about 1830), and No. 52, "The Cathedral Psalter Chants.") (Novello, Ewer & Co.)

The following double chant from the same collection, No. 179, is another specimen of the same contrivance, though not so rigorously carried out in the three under-parts; it is from the pen of the Rev. P. Maurice, D.D., Vicar of Yarnton, formerly Chaplain of New College, Oxford, &c.

(Per recte et retro.)



If (for a time) they must still be used at all, it might be well to restrict double chants to the Canticles which have an even number of verses, and to any Psalm where its antiphonal character is such as that two verses form a parallelism with the two that follow. (See Dr. Jebb on the "Choral Service of the Church," Sec. xl. p. 294.)

It remains to add a few remarks on the arrangement of the words in chanting. The rules for Latin chanting are clearly laid

down and apparently easily followed with more or less accuracy wherever it is still used, except where (as in the English Church) a mistaken view of the rules has crept in; though doubtless there are manifold varieties in their application in different places and under different directors.

The interruption of the traditional use of chanting, during the overthrow of the regal and episcopal government in the middle of the seventeenth century, seems, however, to have paralysed for a time any latent power or desire to regulate the English chant, *mutatis mutandis*, according to what has been shown to have been its true source and original constitution. Little, if any, knowledge of the subject seems to have remained in English choirs. Thus, unprotected by regard for the ancient rules, the chants and the chanting grew gradually worse and worse, till no rule or guide seemed left; choirmen and boys took their own individual course, and no consent nor unity of effect remained, so far as the recitation and singing of the words were concerned.

Even in the Chapel Royal, St. James's, in the beginning and middle of this century, no common rule of division was prescribed by authority, and it was only by chance if occasionally every individual in any particular verse hit upon the same mode of verbal arrangement. It can hardly be said that cathedral choirs were in this respect much better, though they did not labour under the same disadvantage of combining the members of several choirs, no two of which divided the words exactly in the same manner.

About the years 1830 to 1840 the revived attention of the members of the Church of England to its essentially catholic standing, led to inquiry, not only as to its real doctrines and its true rubrical and other legal rites and ceremonies, but to the fitting artistic appliances ancillary to true religion. Our own English documents of ecclesiastical chanting began to be studied, and the pre-Reformation sources from which they were derived. Pickering and Rimbault (as we have seen) re-edited Marbeck's "Book of Common Prayer Noted"—the former a splendid fac-simile, the latter a cheaper work of Novello's. Dyce and Burns published the very handsome adaptation of its various Plain-Song to the present Prayer-Book, before mentioned. Denison and Hamilton, both hereafter to become successively bishops of Salisbury and precentors of the province of Canterbury, restored the use of the ancient Gregorian Psalm Chants in S. Peter's-in-the-East, Oxford, with the musical assistance of their organist, Reinagle. Archdeacon Hamilton (father of the bishop) attempted (cir. 1841) with less success (because he had no proper guide for the division of the words) to introduce them at Lichfield Cathedral, where he was precentor. The Rev. Frederick Oakley and Mr. Redhead

brought out the ill-pointed "Laudes Diurnæ" at the little chapel where now stands the magnificent church of All Saints, Margaret Street, in London. This work disregarded the accent of the English words—the preface expressed a belief in the value of a non-natural accentuation! The Rev. W. B. Heathcote, running into error in an opposite direction (as though the accents of the melodies were constantly to change in accordance to the varied succession of accents in a fixed number of syllables in the mediations and endings), published the "Oxford Psalter," 1845, following in the wake of Christie's "Day Hours" of the preceding year. My own "Psalter Noted" (taking up the work Marbeck had, just 300 years before, left incomplete, with the direction after the "Venite"—"and so with the Psalms as they be appointed") furnished in 1849 and 1850 an exact guide for chanting according to my own view of the requirements of the case, avoiding the opposite faults of the "Laudes," and of the "Oxford Psalter." Every syllable, having its own note of tune and time printed in full, was so arranged as neither to lose its own natural accent, as in the former, nor to change the general accent and character of the ancient tones with the latter. It ought, however, to be gratefully recorded that by the editors of both these faulty, though well-intentioned manuals, a truer theory of adaptation was long ago accepted. The "Prayer-Book Noted" with Ritual song, by Mr. Redhead, is a magnificent tribute of respect to the principles of adaptation set forth in the "Psalter Noted," and the amiable author of the Oxford mistaken arrangement openly expressed to me, some time before his death, his belief that the pointing of my book was right in principle and his own wrong. The Rev. Moreton Shaw shortly afterwards prepared another Psalter, similar in its design, but in some respects ignoring palpable minutiæ of correct adaptation which had been adopted in my "Manual of Plain-Song." The Rev. H. W. Sargent, in 1867, and the Rev. James B. Gray also published excellent Gregorian Psalters.

Meantime the modern Anglican chant was also being similarly cared for. Numerous books, such as that of Mr. Janes, one of the first modern guides published for English chanting, issued from the press, giving their respective editors' arrangements of the syllables and chant notes for the Psalter; and if these could be numbered by tens, others for the Canticles might be counted by the hundred. But here the evils of long ignorance of the proper sources of information were displayed in great discrepancies among these different editors. There was no competent external authority to be recognised. There was among them consequently great divergence of private judgment and much inconsistency in the individual work of each. The rule "chant as you would read"

—good in its general application, but by no means meeting all the requirements of the case—was too often applied without its necessary cautions and concomitant rules. Hence, among others, I was myself for a time misled into the error of freely distributing the recitation over every portion of the chant, instead of confining it to the recitation notes (which answer to the dominants of the Gregorian Tones), and failing to treat the mediations and endings as what they really are—*melodial forms not to be regarded as recitative.*

I must, in the advocacy of what I believe to be the best mode of English chanting, apply the same criticism to my friend Dr. Hullah's "Psalms and Chants," which I am here the more anxious to particularise, because I have too much to answer for in partly causing, or at least abetting, in that work, a division of words which between thirty and forty years ago I had honestly supposed right, as the natural working-out of the above rule, as it was generally received among cathedral chanters at that date, and from which I had no competent living ecclesiastical guide to warn me off. The book is, notwithstanding, an excellent collection of single and double chants, including the Gregorian Tones (some of which, however, are unfortunately set with the faulty accentuation of the Anglican adapters elsewhere pointed out). It is printed with that admirable appreciation of the practical aid most useful to the singer which characterises all the numerous and valuable text-books and other publications of the well-known Professor of Music at King's College, London.

The Christian Knowledge Society put forth a more commendable Psalter with ancient and modern chants, under the musical editorship of Mr. Turle, the well-known organist, for many years, of Westminster Abbey, with the words divided on a better principle, but still not entirely satisfactory, as it is unnecessarily syllabic in the notes of mediation.*

It is now many years since a more thorough acquaintance with the history of the Ecclesiastical chant, and previous experience of the defects of modern practice, led to my conforming all chanting under my control to one system; the result of which has been most satisfactory, both at S. Mark's College (where I was thirty-six years precentor) and at the Royal Military Asylum, Chelsea (where I taught for several years previously to 1874). My setting of the words to the notes was published some years ago, under the title of "The Psalter and Canticles Accented," with an explanatory preface. This book is so marked as to furnish a proper

* The "Anglican Psalter Noted," by John Heywood (1865), and another by my friend and fellow-worker, Mr. Arthur H. Brown (1878), may be mentioned as having in my opinion similar excellences and defects.

pointing for every kind of chant, ancient or modern, recognising the essential similarity of these two classes of chants. It also includes the division given in the "Psalter Noted," and some improvements which maturer study of the subject and long use have suggested. The "Gregorian Psalter" of Messrs. Rockstrow and Ravenshaw are on similar lines as the "Psalter Noted," but give greater variety of tones, not always as acceptable as the more regular set of those universally adopted in the Latin services.

The "Psalter and Canticles Arranged for Gregorian Chanting," by Messrs. Doran and Spenser Nottingham, from the Mechlin books, are very carefully prepared, and in many cases agree with the former works; but the editors have (it must be confessed) fallen into the fatal error, among others equally damaging, of having too inconsiderately subjected the English language to rules applicable fitly enough to the Latin, but requiring to be adapted to our vernacular, *mutatis mutandis*—with many changes of the letter—in order that they may be obeyed in the spirit.

"The Psalter Pointed and Adapted to the Ancient Ecclesiastical Chant," by the admirable organist, W. T. Best, may be mentioned as a welcome tribute of admiration for the Gregorian Psalm Tones from one of the most accomplished musicians of the day; but it must be regretted that, in adapting the words to the chants, he has followed the faulty modern use and brings two syllables and three (where the analogy of his treatment requires it) upon the final note of the chant, like the most objectionable of the modern Anglican chant-books.

I have thought it desirable in this Primer, intended specially for the use of chanters in the English Church, to bring all these matters as to chant-books and the general character of their various construction thus in detail before the student, especially if he have any influence in the selection of choir-books, that he may have the greater help in learning "to refuse the evil and choose the good." With this aim still in view, I deem it further necessary, in ending this chapter, and bringing my instructions on the chant to their full close, to invite both students and the general reader to enter very briefly upon the consideration of the true law or natural rule which ought in all cases to direct the adaptation of the English words to the notes of the chant.

It has been shown that, except in the style of notation and in their modal affinities, there is no essential and inherent difference between the ancient and the modern chant, between the Gregorian, Parisian, German, and Anglican chants. Their rhythmical characteristics are various, but not antagonistic. The rule for setting words to the one should accordingly equally

guide us as to the rest. Now, as a matter of history, the Latin words are set to the notes (as reason and the nature of all song requires) on the principle that *the accent of the music should*, in every case, *agree* as far as possible *with the accent* and emphasis *of the words*. This is, except in the case of the two works before named, the "Laudes Diurnæ" and Heathcote's "Psalter" (which in opposite directions set this rule at defiance), the general basis of all our English chant-books for the old or the new chants. The variations in the application of the rule by various editors prove at once the difficulty of applying it, and also the divergence of opinions as to the true places of the accents, either of the words or of the music, or of both.

A chanter who in reading emphasises the words "How thou hast driven out the heathen and planted them in" (Ps. xliv. 2) on the last word "in," must of course treat his chant differently from another who puts the emphasis (as the sense of the verse requires) on "them," the last word but one. Accordingly, we find these words set thus to the mediation of the various chants adopted by different editors of the principal text-books :—

How thou hast driven out the heathen with thy hand and | plánted them | ín : ||

in the Psalters of Sir F. A. G. Ouseley and Dr. E. G. Monk, Elvey, Gauntlett, Best, Mercer, and S.P.C.K.; but thus :—

. . . planted | thém | in : ||

in the "English Psalter" (Masters), the "Psalter Noted," the "Psalter Accented," the "Cathedral Psalter," and in those of Gray, Heathcote, Doran and Nottingham, Heywood, Sargent, and W. H. Monk. Again, in the ending of a chant, compare the two following readings of Ps. lxxviii. 56:—

He cast out the heathen also before them: caused their land to be divided among them for an heritage and made Israel to | dwéll ín thĕir | tents,

or,

dwell | ín their | tents

(which emphasis is adopted by Sir F. Ouseley, Elvey, Gauntlett, Best, Mercer, Oxford and Cambridge, Heywood, and Sargent), and the more accurate emphasis—

to dwell in | théir | tents,

adopted by the "English Psalter" (Masters), the "Psalter Noted," the "Psalter Accented," Gray, Heathcote, Doran and Nottingham, S.P.C.K., the "Cathedral Psalter," and W. H. Monk.

The divergence of opinions as to the accents of the music may be seen in the two modes of treatment in the two differently

accented Endings of the 2nd and 6th Tones as given in my Second Appendix to "Ac. Har. to the Brief Directory," Table of Tones, 2nd Tone, No. xviii. as compared with xxii.; and 6th Tone, No. lxxix., &c., as compared with lxxxii. They both have traditional authority, and may be thus treated as two legitimate forms of the respective chants.

Nothing can be a greater misapprehension than to suppose that the ancient Psalm Tones, or Chants, have not definite accents, or, in other words, that they have not definite melodial mediations and endings.

This is proved by the constant adaptation of the *evovae* (*i.e.* "*sæculorum. A'men*,"—being the six vowels in the two closing words of the *Gloria Patri*) to the finals of the Tones; and also by the rules and examples given in the best instruction-books for the setting of the Latin Psalms to these Tones. If we have heard them well sung, where the traditional reading has been fortunately unbroken, our own ears are the best warrant for the truth of the assertion published twenty-eight years ago in the Preface to the Ac. Har. to my "Psalter Noted," that, "notwithstanding slight variations, both of the notation, and of that which is noted, there are a certain number of distinct tunes, the same in substance, but allowing some variety in the mode of performance, the principles of which are here set forth in a form which fairly represents what was done of this kind in the ancient churches, both at home and abroad." They are still heard (as I have heard them myself) by hundreds of English travellers every year in France, Belgium, Prussia, Switzerland, and other Christian countries.

If then the mediations and endings of the ancient Psalm Tones are definite forms more or less of a melodious character, and if in this respect they correspond with the modern chants cast in similar moulds, there can be nothing in their nature to prevent their being, both alike, set to English words on the same general principles; nor can there be any just reason adduced why the forms of melody in the chant should be set to words differently from similar forms in the hymn, the anthem, or the cathedral service, technically so called; *i.e.* the setting of the "Te Deum," the "Benedictus," "Magnificat," &c., to music in Canto Figurato. It would lead to a far more elaborate treatment of the subject than the limits of this Primer will allow, if it were attempted to illustrate this view by a sufficient collection of examples. It is enough here to point out that the establishment of the view above taken of the melodial character of the Gregorian Tones involves, as a consequence, such an arrangement of the words as *here* is taught, and *in the works before mentioned with approval* is

exemplified. What is right in regard to the ancient Psalm Tones cannot be otherwise than right also in the case of modern chants, unless it could be proved that they have different forms of medial and final melody, different laws of accent, and different requirements as to their adaptation to the English language.

So far from its being *impossible*, as some suppose, that the Gregorian Tones were ever sung rhythmically "at the close of each recitation," all the testimony, as well as the very nature of the case, seem to teach that it is *impossible* that they could ever be sung otherwise. It is true they may sometimes and in some places have a too rapid, and sometimes, and in other places, they may have a more solemn and deliberate delivery; in each case, however, the accents will fall on the same syllables and on the same notes—so that whether fast or slow, the tune will be preserved, and that is what is really the meaning of a rhythmical song.

The subject of Rhythm has already been treated of *generally* in Chapter III.

A few more quotations in corroboration of the views here stated will be most useful under this *particular* branch of the subject, with an especial bearing upon the chant. I begin with some excellent remarks which I find at the forty-fourth page of the "Magister Choralis," before mentioned:—

> The natural fondness for rhythm in the human mind must be referred to its natural love of order, harmony, and symmetry; . . . both prose and poetry are indebted to it for a large share of their fascinating power. In music, rhythm is a *necessity*. . . Of all forms of music no one so entirely depends upon rhythm for its legitimate effect as the Gregorian.

The student is, however, in other parts of this excellent manual cautioned against a too rigid mathematically exact treatment of Plain-Song Rhythm, in a way which might easily be taken advantage of to misconstrue the terms of Gregorian precepts, and which, in other similar works, it is to be lamented, has misled some of the most ardent promoters of the Plain-Song revival among us. But this makes what is above said all the more striking.

At p. 249 choirmasters are guarded against subjecting the long and short notes "to any law of a mechanical metronome." This may easily be interpreted by the unwary into something quite foreign to the intention of the instructor, and as opposed to the other teachings of this Primer; but it will all be found reconcilable with them if the following direction be fully understood and appreciated: "Steady and marked motions of the hand should direct the singers to bind together the several note-groupings, the words and phrases, in alternate slower and

quicker enunciation, and with stronger or weaker accent into one perfect whole."

Something of this kind will occur to many readers as characterising Sir Michael Costa's never-to-be-forgotten conducting of the recitative for the bass voices, "Even darkness which might be felt," at the close of the chorus in "Israel in Egypt," "He sent a thick darkness over all the land."

The next quotation is from a very admirable book lent me many years ago by one of Dr. Hullah's earliest and ablest assistants, Ludwig Gantter, Esq. The work bears no author's name, but was published in Paris, *avec approbation et privilége du Roy*, 1750; p. 400, "Traité du Plain-Chant":—

It is necessary in chanting to pay attention to the value of the notes; this value is marked by the *measure*—that is, the time we must dwell on each note. This time is marked by beating with the hand.

There are two kinds of measure—the Binary (or duple) and the Ternary (or triple). The former is used in the simplest Plain-Song, the latter in proses and hymns.

Again, I turn to p. 351, Félix Clément (1854), and read these words, before quoted in Chapter III. p. 18.

The binary measure, that is to say duple time, one *down* beat and one *up*, ought to prevail in the Plain-Song.

And at p. 13, Janssen (1845):—

As to the use of the [■ ■ and ◆] Long, Breve, and Semibreve, it is very different in different books we meet with. However, in conformity with the best Italian editors, we say that their employment is regulated in part, and principally, by the syllabic quantity of the words, *in part by the movement, more or less fast, which we must give to the melody.*

Observe, *there can be no melody without rhythm.* Isaac Vossius (made Canon of Windsor by Charles II.), quoted by Gerbert, "De Cantu et Musica Sacra," vol. ii. lib. iii. c. ii., writes thus:—

Nam certe cum tota musicæ potestas in rhythmo consistat et absque ec omnis cantus sit inconditus, illud omnino demonstrandum erat, non in simplici sono sitam esse vim istam, quæ animos et affectus moveat; sed soli propemodum rhythmo hanc inesse efficaciam; et verum esse, quod jam superius monuimus, rhythmum esse *τὸ πᾶν παρὰ μουσικοῖς*, nec posse musicum dici, qui rhythmum ignoret.

Which, literally translated, is this:—

For surely since all the power of music consists in rhythm, and without it all song is confused and rude, it was altogether to be demonstrated, that that power which can move our minds and affections does not lie in mere sound simply considered, but that this efficacy is inherent well nigh in rhythm alone; and that it is moreover true, as we have already above admonished the reader, that *in musical matters rhythm is everything*, nor can any one be said to be a musician who is ignorant of rhythm.

Again the Abbé Celeste Alix, in his "Cours Complet de Chant Ecclesiastique" (1853), p. 77, cites a MS. of S. Gall, probably of the ninth century, in which are these words, among other admirable rules for good chanting:—

Syllabas, verba, *metrum* in medio et in fine versus simul incipiamus et pariter dimittamus.

Let us begin together, and simultaneously terminate the syllables, words, and *measure*, in the middle, and at the end of the verses.

And again:—

Every arrangement of the mediations and finals of the Tones *must be governed rather by the musical melody than by the accents of the words.*

Of course this supposes some difficulty or opposition of the musical and verbal accent, for the writer proceeds:—

If the accent of the words and the melody of the chant agree, let them be closed unitedly; but *if not*, let the Canticles or Psalms terminate according to the melody of the Tone. "Nam in depositione fere omnium tonorum musica in finalibus versuum per melodiam subprimit syllabas, et accentus sophisticat, et hoc maxime in psalmodia; ideoque si tonaliter finis versuum deponitur, oportet ut sæpius accentus infringatur."

For in the arrangement of almost all the Tones, the music by its melody suppresses the syllables and sophisticates (*i.e.* renders dubious, or neutralises) the accents of the words and this mostly in Psalmody; and, therefore, if the end of verses be musically put out of order, it is very often proper that some infringement of the verbal accent should be allowed.

And this is no more than every arranger of the Psalter must feel continually; the art really is to strike as fair a balance as possible between the requirements of the verbal and of the musical accent. From these considerations and extracts it is very evident that to say that musical accent and rhythm do not exist in Gregorian Plain-Song is absurd.

Hence we sum up the evidence as proving that the Gregorian chants are melodious in form, just as much as the modern chants which are derived from them; and we conclude that consequently the setting of the words to the notes of the chants, whether ancient or modern, ought in both cases to be regulated by the same general rules.

P.S.—Since these pages were first sent to press, I have had the pleasure of receiving from my friend W. H. Monk, Esq., a copy of the "Psalter set to Chants Ancient and Modern," before mentioned (pp. 61 and 75), just now published (by W. Clowes & Son, 13, Charing Cross), pointed entirely in accordance with the principles here advocated, and first applied to general use in my own "Canticles and Psalter Accented."

CHAPTER XII.

HYMNS.

"Do you know what a hymn is? It is *singing*, with the praise of God. If you praise God and do not sing, you utter no hymn. If you sing, and praise not God, you utter no hymn. If you praise anything which does not pertain to the praise of God, though in singing you praise, you utter no hymn."—S. AUGUSTINE *on Psalm* cxlviii.

NOT to dwell upon the fragments of early Christian hymns, considered by Grotius, Michaelis, and other learned critics, to be quoted in the Acts of the Apostles, in S. Paul's Epistles, and in the Apocalypse, we have undoubted historical proofs of their constant use from the very first—both of a *direct* kind, as in the well-known report of Pliny to the Emperor Trajan (A.D. 111), and of an *indirect* nature, as in the condemnation of Paul of Samosata, about A.D. 265, by a Council at Antioch, of which city he was Patriarch, because he rejected psalms and hymns in honour of our Lord Jesus Christ. The precepts of S. Paul in Eph. v. 19 and Col. iii. 16 were undoubtedly obeyed to the letter, in the singing of psalms and hymns and spiritual "songs" by the primitive Christians. Everything, indeed, we can gather from the scanty records and scattered allusions as to the details of this subject in the history of the first three centuries of the Christian Church, confirms the view (we should rationally have taken independently of this information, namely) that such simple vocal music as it was possible to use, in times of danger and persecution, would be lovingly retained; that the first Jewish Christians would follow the example of their Divine Lord at the institution of the Great Sacrament, in the hymn sung before He went out "over the brook Kedron" into the Garden of Gethsemane; that like S. Paul and Silas, even in their prison cells, they would "sing praises unto God," and like S. Peter and S. John, set free from the hold of "the priests and the captain of the Temple and the Sadducees," they would join their "own company" in the assemblies of the faithful and lift up their voice to God with one accord, not improbably in the very words of that inspired hymn of these first apostles recorded in the Acts, when "the place was shaken where they were assembled together, and they were all filled with the Holy Ghost" (Acts iv.)

And further, knowing, as we do, the magnificent musical arrangements of the Temple, which, we must remember, were

in full operation till the destruction of Jerusalem,* and resorted to by the Christians as well as by the unconverted Jews, from whom constant accessions were being made to the Church of the true Messiah; knowing also their national skill in music and their love of song,—we may (with very great confidence in their historic truth) well picture to ourselves scenes of primitive worship not wholly dissimilar to the sacred minstrelsy of those choirs of the Theraputæ, one of men and another of women, led by some "dignified precentor skilled in song," described by the Alexandrine Jew Philo, in his book on the "Contemplative Life," written about the middle of the first century. We learn from this source that these Jewish worshippers (who were themselves a division from the sect of the Essenes, and erroneously supposed by some to have been Christians) sang "hymns to God in *various metres* and melodies" [πολλοῖς μέτροις καὶ μέλεσι]. It is therefore most likely that the Jewish and other Eastern Christians had, from the very beginning, both the Templar style of antiphonal psalmody, and also lyrical compositions [μέτροις]. But it may be well supposed that the various forms of the ancient Hebrew psalmody and hymnody would not be used with equal perfection in every newly converted Gentile church. An order of service far short of Hebrew musical perfection would at first be used, and afterwards, as competent poets and musical composers arose, this order of service would be improved, to the delight of some of the converts, and (as too often happens in our own days) to the disgust of others. And thus we may explain such accounts as we read of the introduction of the old antiphonal method of chanting, and of lyrical as well as prose hymns, as a novelty, and the accusations on this account brought by heretics against bishops and others of the clergy who sought to model their services according to the *best uses* of the Christian Church. Thus we read that S. Ambrose introduced antiphonal psalmody into the church at Milan after the model of S. Basil, Bishop of Neocesarea (A.D. 363), following the customs of Antioch, handed down from S. Ignatius, the contemporary and disciple of the holy apostles, specially of S. John.† And we know also that he was the great promoter of metrical hymnody in

* See my paper read before the Church Congress at Wolverhampton, 1867. Novello.

† Socrates, a church historian of the fifth century, ascribes the introduction of this custom to Ignatius, appointed Bishop of Antioch by the Apostles S. Peter and S. Paul, who suffered martyrdom, devoured by wild beasts in the Roman Amphitheatre on the 19th December, the last day of the games about 107, or a little later in the second century. (See Dr. Burton's "Lectures on Eccl. Hist." vol. ii. p. 31; and Hooker, "Eccl. Pol." v. xxix. 2.)

Milan, where the chant named after him, and the Iambic hymns he wrote, first took root in the West; and we have the testimony of the great Latin father S. Augustine, whose definition of the *hymn* forms the motto of this chapter, for the powerful effect produced on sympathetic worshippers by this Ambrosian service of song. We read his own account in his confessions to God, how he was overcome by its beauty, when he himself, with his friend Alypius, and the boy Adeódătus, were admitted to the first sacrament of the Christian faith (A.D. 387):—

We were baptized, and anxiety for our past life vanished from us. Nor was I sated in those days with the wondrous sweetness of considering the depth of Thy counsels concerning the salvation of mankind. How did I weep in Thy hymns and canticles, touched to the quick by the voice of Thy sweet-attuned Church! The voices flowed into mine ears, and Thy truth distilled into my heart, whence the affections of my devotion overflowed, and tears ran down, and happy was I therein. Not long had the church of Milan begun to use this kind of consolation and exhortation, the brethren zealously joining with harmony of voice and hearts. . . . .

Then when the Empress Justina persecuted Thy servant Ambrose, and the devout people kept watch in the church (ready to die with their bishop), it was first instituted that, after the manner of the Eastern churches, hymns and psalms should be sung, lest the people should wax faint through the tediousness of sorrow; and from that day to this the custom is retained, diverse (yea, almost all) Thy congregations throughout other parts of the world following herein." ("Confessions of S. Augustine," ix. 6.)

We all know that in the Holy Scriptures, besides the Psalms, there are other strains of Hebrew worship in the elder church, such as the Song of Miriam, of Moses, and of Hannah, in the Old Testament; of Zacharias, Simeon, and the Blessed Virgin Mary, in the New. Such of these as have been incorporated into the Offices of the Church are sung, in prose, to Plain-Song, most probably coeval with their ritual use, both in the Latin and in the English services, and are usually called Canticles. These Plain-Song melodies are similar to the tones or chants for the Psalms, but with some special alterations, as will be seen in Chapter XIV.* There are also special settings of greater variety for other prose hymns—the "Te Deum," Nicene Creed, Trisagion, the Angelical Hymn, and "Gloria in excelsis."

The early history of the numerous metrical hymns which are extant, and of their music, is, however, shrouded in too great obscurity to allow of any very definite account of their authors, or of the melodies to which they were sung. S. Basil (A.D. 363) and S. Gregory Nazianzen (A.D. 356) are said to have given hymns to the churches of the East, and "it was the custom of the Maronites (mountaineers of Libanus and Anti-Libanus) to

* Compare with this the German setting of the "Magnificat," and the accompanying remarks, p. 67.

sing, in the Holy Sacrifice, hymns composed in the Syriac language by S. Ephraim" (*ob.* A.D. 373).

In the West, S. Hilary (*ob.* A.D. 368) of Poictiers seems to have been the first known author of these lyrical compositions. But the greatest of "such as found out musical tunes and recited verses in writing," men famous in their generation, "some of whom have left a name behind them, though some have no memorial," was the celebrated S. Ambrose, made Bishop of Milan A.D. 374, who, as we have just now mentioned, introduced into the West the Eastern choral uses, after the model of the singing in Egypt, Lydia, Thebes, Palestine, the Arabians, Phœnicians, Syrians, Mesopotamians, quoted by S. Basil in his refutation of the charge of novelty brought against him by his heretical accusers.* His hymns were imitated by many other holy men, and from similarity of style and sentiment their hymns came to be also called "Ambrosian," much in the same way as the vast accumulation of Church Plain-Song since S. Gregory is all called "Gregorian"—in each case not as being the sole work of either S. Ambrose or of S. Gregory, but as being offshoots of the same stock as was first effectually planted and reared by their genius and authority. There are some twelve hymns which can with

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* S. Ambrose wrote hymns in the verse known among English hymn-singers as "Long Metre," as—

Prāise Gōd | frŏm whōm || āll blēss- | -ĭngs flŏw;

called in classical language "iambic dimeter," *i.e.* lines of two measures, each measure containing two iambuses, or a spondee and an iambus, or an iambus and a spondee, varied in English by an occasional choriambic measure, as—

Vīsiŏn | ŏf pēace || ĭn prō- | -phĕt's drēam.

"In iambic, trochaic, and anapæstic verse two feet go to the measure;" and one foot answers to a measure in other kinds of verse, as, in Hymn 36, "Hymnal Noted," v. 1, iambic dimeter:—

Th' ĕtēr- | -năl gĭfts || ŏf Chrĭst | thĕ Kĭng—
1 2 3 4
I. II.

four feet; two measures.

The Latin in Hymn 76, "Ac. Har. to Hymnal Noted," line 1:—

Glōrĭă | lāus ĕt hŏ- | -nōr tĭbĭ | sĭt Rex | Chrĭstĕ Rĕ- | -dēmptor—
1 2 3 4 5 6

is an example of the dactylic hexameter, as is the next line of the dactylic pentameter—

Cūi pŭĕ- | -rĭlĕ dĕ- | -cūs | prōmpsĭt Hŏ- | -sānnă pĭ- | -ūm.
1 2 ½ 3 4 ½

Both are more suited to the Latin than to the English language, in spite of Longfellow's wonderful mastery of the dactylic form in his "Evangeline," and "Courtship of Miles Standish."

certainty be attributed to S. Ambrose himself, according to the rigid and exclusive exactness adopted by the Benedictine editors in settling which out of some thirty hymns attributed to him are his genuine compositions.*

The following Table of the feet of which prose and verse are equally composed will be useful to such as are not conversant with the prosodaic laws of language:—

	⏑	⏑	Pyrrhic, as *băttlĕ*.
	–	–	Spondee, as *āmēn*.
	⏑	–	Iambus, as *bĕhōld*.
	–	⏑	Trochee, as *hōlў*.
⏑	⏑	⏑	Tribrach, as *vĕrĭlў*.
–	–	–	Molossus, as *gōod Lōrd Gōd*.
–	⏑	⏑	Dactyl, as *hēavĕnlў*.
⏑	–	⏑	Amphibrach, as *crĕātĕd*.
–	⏑	–	Amphimacer, as *mūltĭfōrm*.
⏑	–	–	Bacchic, as *ĭncārnāte*.
–	–	⏑	Antibacchic, as *ōutpōurĭng*.

(See Zumpt's Latin Grammar, translated by Rev. John Kenrick, where sixteen other feet of four syllables each, compounded of these here given, may be seen; such as the choriambus, as *rūlĕr ŏf tĭmes*, &c.) Observe, however, that accent in English (and also in Ecclesiastical Latin), especially in singing, overrules quantity, so that the pyrrhic *băttlĕ* may be treated as a trochee, *bāttlĕ;* and also that short syllables at the ends of lines and verses may, if convenient, be considered long; so that such words as *băttlĕ*, *stŭbblĕ*, and *spĭrĭts*, may by musical elongation become *bāttlē*, *stūbblē*, and *spīrīts*. (Compare with this the quotations, &c., on p. 79.) A similar law causes the *e mute* at the close of French words to be fully prolonged in singing. The accented and unaccented parts of a foot are said to take the arsis and thesis, answering to the strong and weak beats in music. "The arsis is either equal to the thesis or twice as long," as in *próphecy*, where the first syllable has the acute accent, answering to the arsis, and the second and third unaccented syllables answer to the thesis, thus forming the foot called a dactyl [– ⏑ ⏑], *i.e.* one length equal to two short syllables; but in *próphĕt* the arsis of the first is double the length of the thesis of the second short syllable, forming together the foot called a trochee.

* They are these following. Those marked S.B. are used in our old Sarum Breviary. Those in the Roman and Parisian Breviaries are also marked with the initials of each. Those in italics are given in the "Hymnal Noted."

S.B. 1. *Æterna Christi munera*, R.B.
S.B. 2. Æterne rerum conditor, R.B., P.B.
3. *A solis ortus cardine*, with, Fit porta Christi pervia.
4. Bis ternas horas explicans, with, Orabo mente Dominum.
S.B. 5. Consors paterni luminis, R.B., P.B.
S.B. 6. Deus Creator omnium.
7. Jam surgit hora tertia.
8. Illuminans altissimus.
S.B. 9. *O Lux beata Trinitas*, R.B.
S.B. 10. Somno refectis artubus, R.B., P.B.
S.B. 11. *Splendor Paternæ Gloriæ*, R.B., P.B.
S.B. 12. *Veni Redemptor gentium*.

Beside the above Saturday-evening Hymn, "O Lux beata Trinitas," admitted to be his, it is thought probable that the other Vesper Hymns on the works of Creation, through the several days of the week, are his also, though that for

The very early and mediæval records of the musical tunes to which both prose and metrical hymns were sung are numerous, and, whether written in the uncertain neumes of the eighth, ninth, and tenth centuries, or in the more exact and intelligible notation of Guido Aretino and his contemporaries of the eleventh century, seem to confirm the belief that the most remarkable of our traditional hymns had from the first their own tunes also, to which they are still sung throughout the whole world. The style of these hymn-melodies is more or less elaborate and ornate, according to the occasion for which they are used; and some hymns of frequent recurrence in the services are sung at different seasons to different melodies "proper" for each.

In the execution of hymn-melodies, great attention must be paid to the versification; and in most of them neumes,* *i.e.* certain rhythmical expansions of the melodies, occur on the stronger accents of the poetry. Great care is necessary, in any English translations from the old Latin hymns, that fit syllables should be put in those parts of the lines where these "neumes" (or slurred passages of several notes to one syllable) occur.†

With regard to their mode of performance there is generally a closer approximation (as might be expected) to Measured music than in other branches of Plain-Song. But the old melodies are not *wholly* susceptible of any such rigid performance as is indicated in modern notation by isochronous bars. The most that can be allowed is that, very generally, a steady time, according to the accents of the words and the passages of several notes to any one syllable, may be evenly beat with the hand as though barred, after the modern plan, in duple and triple measure mixed irregularly, without any rigid hard and fast line, either as to the number of measures of each kind, or as to the very exact equality of duration of each single measure with others. Some pauses and rallentandos will certainly be required by good taste in their execution; and this must here, as in all kinds of Plain-Song, be guided by the principles before laid down in Chapter III. p. 18.

Sunday, "Lucis Creator optime," is generally attributed to S. Gregory. (See "Hymns for the Week, and Hymns for the Seasons," translated from the Latin. W. J. Cleaver, London, and J. H. Parker, Oxford, 1848.)

* The word is used in a new sense here, as explained by the text; it has hitherto signified the *notes* representing the sounds, and the slurred passages here spoken of, rather than the sounds by themselves.

† In the "Hymnal Noted" (especially in the first part) the greatest care was taken by my late dear fellow-labourer Dr. John Mason Neale, and myself, that no translation should be finally adopted which did not satisfy this Plain-Song requirement. In the second part we had not always found the music together with the hymns before the translations were printed.

It may be well to add here, which is applicable to all music as well as Plain-Song, viz. that melody consists of *feet* and *phrases*, or the union of notes into what in language we call *clauses* and *sentences*. These must be sung with a just appreciation of their real connection ; and (as a practical rule) the voice of the singer should usually be employed more softly at the beginning and ending than in the middle or principal part, or note, of any foot or phrase. Exceptions will, however, be constantly occurring, as, *e.g.*, when any phrase begins or ends with some word on which the sentiment of the poetry demands a particular energy of expression.

Some examples are given in Chapter XIV. which will serve to explain this more fully.

The treasure-house of ancient Latin hymnody has been in our day most happily opened, for the enrichment of the English Church, by many able translators ; and not only in the "Hymnal Noted," but in that portion of the widely circulated collection of "Hymns Ancient and Modern" which (with alterations not, in my opinion, generally for the better) was borrowed from it, they have taken up the work *desiderated* (and in the "Veni Creator Spiritus" *originated*) by our first English Reformers—a necessary sequel to their great work of translating from the ancient service books for English use, wholly neglected (as to any practical results) by their successors for 300 years after the sad though necessary and inevitable rending of our English Church from outward communion with the rest of Western Christendom. Without their English versification the Plain-Song of the Latin hymns would still have been unheard in our churches. Metrical versions of the Psalms and modern hymns have to a great extent *supplied* (that I say not *usurped*) their place, and tunes have been composed for them by the myriad in modern music. Some of these, no doubt, are grand and beautiful, but too many of them deserve only Baini's severe denunciation, at the end of his glowing encomium of the ancient Gregorian melodies, quoted at the head of Chapter VII. of this Primer, if, with regard to some of them, indeed, it is not far short of their just measure of reprobation.*

* To me most modern tunes are altogether what they are described by him—"unmusical, cold, nauseous;" and there are some others I utterly abhor, as being so tainted with the natural expression of frivolous, or even corrupt associations, that in their very essence they are wholly unsuitable for divine worship; and (unless all moral and religious emotional power be denied to music independent of words) they are an insult not only to the Divine Being to whom they are sung, but to the right-minded worshippers who are forced to hear them. They are degrading both to those who sing them and to those that love to hear them. If any plead in favour of their use that they attract the ungodly, let them believe me that they repel the well-nurtured and holy,

In connection with the ancient hymns, the words of which are incorporated into the offices of the Roman, Gallican, and other breviaries, as, with their proper notation, they are also in the various antiphonaries throughout the Western churches, the ancient *sequences*, called also *jubili* and *proses*, must not be omitted. The words are to be found in missals, and, with notes, in the graduals, from about the ninth century.

Sequences seem to have had their first beginning in a feeling very near akin to that of Archbishop Cranmer as to notes not being multiplied without accompanying articulate sense—the anxiety that heavenly mysteries should be expressed intellectually. "The neuma," as John Tinctor (born 1450) remarks, "is a song or chant which hangs on to the end of a word without a word." The fervour of primitive devotion was thus considered to have a means of uttering transports of heavenly gratitude, joy, and love, far beyond what words could tell.* The human voice was, in vocalising the neuma, employed to fill the functions of sacred instrumental music, singing a song without words; to indicate a rapt and mysterious communion with the spiritual world: a height of devotional ecstacy which few perhaps could realise, and which was too subjective in its character for public worship. So the sequence was an attempt to substitute a calmer devotion, more suitable to "common prayer," for this high-toned desire to express the unutterable, or rather perhaps as a lower and more general mode of continuing a pious meditation on the unspeakable blessings of the soul's communion with God, and on the special subjects of the ever-changing round of services in the Christian year. The sequence was the filling up, with verses in various metres of special construction, of the place of the neuma noted for singing without words at the end of the Alleluia, after the gradual which immediately followed the reading of the Epistle.

It is told that in the tenth century, when Notker was young, some foreign monastery having been sacked, and the building

corrupt the religious feeling of the masses, undermine the just sense of what is true in worship and chaste in Art, the handmaid of Religion; they vulgarise what they ought to refine, profane what they ought to hallow;—in fact, those who use them with this intent are "doing evil that good may come;" and, as in all other instances of a similar kind, they defeat the end for which they are not afraid to sacrifice the true to the false, the comely to the uncomely. If any deny that it *is* evil, I do not hesitate to say that they are too inartistic to claim the right of expressing any opinion on the matter: *the colour-blind might as well claim to judge of painting, or be set to choose an altar-piece for a church.*

* Juhilus sonus quidem est significans cor parturire quod dicere non potest. —It is indeed a jubilant sound, signifying that the heart conceives what it is unable to express. (S. Augustine on Ps. xxxii.)

destroyed, one of the scattered brethren fled to S. Gall in Switzerland, taking with him an antiphonary containing many sequences, and that Notker (afterwards Abbot of S. Gall, *ob.* 1022), imitated these sequences.*

There is, however, another practical reason assigned, first for the neuma, and secondly for the sequence substituted for it. The prolongation of the last syllable of Alleluia [a] was made (according to some) to give time for the deacon to ascend the *ambo* (*i.e.* pulpit or lectern) to announce the portion of the Gospel which was to follow; and this is thought by the author of the "Syntagma Musicum," Michael Prætorius,† and others, to explain the derivation of the word; for immediately after the neuma the deacon began "Sequentia Sancti Evangelii secundum N."

From the ninth and tenth centuries to the sixteenth, sequences multiplied in prolific abundance, and are to be found in the missals and graduals of all the chief centres of liturgical records in Europe. The Roman Missal, since the Council of Trent, 1545-7, retains only these five: "Victimæ Paschali Laudes,"‡ by Notker; "Lauda Sion Salvatorem," by S. Thomas Aquinas; "Veni Sancte Spiritus,"‡ by Robert, K. of France; "Dies iræ, dies illa,"‡ by Thomas de Celano; "Stabat mater dolorosa," by Jacopon.§

The various metres of hymns and sequences have in a number of happy examples been already transferred to our native tongue, and can therefore be used in our services to the selfsame Plain-Song as the original Latin. In their employment it is highly desirable that the times and places in the Communion and other services for which they have been originally employed should be rigorously retained.

We have much to be thankful for, and more to hope and pray for, in the revival of catholic truth and devotion in conjunction with our restoration of Plain-Song—the answer doubtless to many an aspiration from believing hearts that Almighty God would "have compassion upon the infirmities" of our English Church, "and those things which for our unworthiness we dare not, and for our blindness we cannot ask," He would "vouchsafe to give us."

I conclude this chapter by an extract bearing upon our hymnody and its Plain-Song from the admirable "Dictionary of Theology"

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* See "Sequentiæ ex Missalibus," by J. M. Neale, p. xvi.

† Born 1571, died 1621, an eminent musician. Prior of Ringelheim. (Hawkins b. xiii. c. 123.)

‡ These three are translated in the "Hymnal Noted."

§ See "Hymns Ancient and Modern," 117.

by my friend the Rev. John Henry Blunt, M.A., Rector of Beverstone, in Gloucestershire :—

Our modern hymnals have long been a standing proof of the difficulty of writing good hymns. The best are some of the latest; and they are the best because they have caught something of the spirit of the hymns of the mediæval period—solemn and majestic in the thoughts conveyed, and most sweet in their musical cadence. A good hymn, apart from its accessory of music, should be full of melody, so as to win its way to the heart of a people; but it should convey at the same time grand and solemn thoughts, far removed as well from familiarity as from severity of tone. Each hymn also should have its own musical notation, so as to rest upon the memory complete in all its parts, in its rhythm, its holy guidance of the thoughts, and its harmonic sympathy with the world of sense.

CHAPTER XIII.

EXERCISES.

"A single page of ruled paper, on which were noted the diatonic and chromatic scales, the intervals, thirds, fourths, &c., and passages of vocalisation, &c., occupied Porpora and a certain young scholar, who had promised implicit obedience to his directions for five entire years. In the sixth year the master still continued the same exercises, but with the addition of some lessons in articulation, pronunciation, and declamation. At the end of this year, the pupil—who supposed himself still in the elements—was much surprised when his master said to him, 'Go, my son, you have nothing more to learn; you are the first singer of Italy, and of the world.' He spoke the truth, for this singer was Caffarelli."—*Dictionary of Musicians*, and FETIS's *History of Music*, p. 184.

ALTHOUGH from the moderate extent of its melodies, from the absence of abstruse proportions in time, and from the general mode of singing it in unison, Plain-Song is most easy and suitable for the general use of the clergy and people, yet it is not less dependent than any other kind of vocal music upon skilful and painstaking execution for its proper illustration. A good voice and an accurate ear are indispensable for good effect in this as in all other vocal music.

The same course of practice for forming and training the voice should be pursued by the student of this, as is practised in the Conservatories, Academies of Music, and Choristers' Schools, by the best instructors of singing. Some special lessons suitable for attaining skill and efficiency in Plain-Song are, however, here given as introductory to the examples in Chapter XIV., in as brief a form as is consistent with a full mastery of its details. I will, however, warn the singer from expecting too much from any printed book without the guidance of a competent teacher. Plain-Song, like a living language, can only be properly learned from those who themselves utter it with purity, and elegance, of tone and pronunciation.

The voice must be the first musical consideration of a singer. Its cultivation should be artistic in plan, judicious in amount, persevering and systematic in practice.

The exercises and directions in the many manuals of singing which have been published in our times may, any or all of them, be recommended for diligent use to the pupil in Plain-Song.* From these, and any good singing master, it will be learned that

* See Primer, "Rudiments of Music," by W. H. Cummings, Esq. (Novello); and my own "Catechism of Music" (Longmans, Green, & Co.), founded on Dr. Hullah's "Time and Tune;" and manuals by him and others.

the practice of singing on vowels only, and principally the A, pronounced as AH, *i.e.* as in the word *father*—taking care that the mouth be opened freely, without grimace, but wide enough to insert the first three fingers between the teeth—is the best foundation of successful vocal practice. The tongue should be well kept down,* and held so as to form a concave hollow in the mouth below, similar to that of the roof above. The full chest voice and what is called a mixed voice† should be generally employed. The lungs must be replenished with a sufficient quantity of air, inhaled *through the nostrils*, at convenient breathing-places, to sustain the notes of any sentence of the words, or neume of the chant, as may be required. The pure vowel sounds (*i.e.* those in which an absolute fixity of position is maintained by the vocal organs from the beginning to the end of each) open the mouth with different shapes, from the narrow position of the lips in which the corners of the mouth are laterally extended to their greatest width in sounding the *i*, as in magazine (*ee*), through the gradually narrower positions *a* (as in *way*), *ah*, *au*, *o*, *oo*, *ŭ* in *nut* and *ĭ* in *it*, as may be seen in my brother's diagram and illustrations, in his admirable work on the voice.‡ Every single note, and every slurred passage of more than one note, must be sung with the mouth in the proper position to sound one or other of these vowel sounds, where the words allow it, and this will be everywhere, except in syllables the vowel sounds of which are diphthongal. In English some of our single letters represent two sounds: thus long *ā*, pronounced as in the word *say*, is in reality *sā-ēē*, and *ī* and *ȳ* are *ă-ēē*, and the difficulty in singing is to determine which of the two elements in the compound vowel sound should have the predominance in singing; and this is, of course, likewise the case in all the regular diphthongs, as *oi*, *oy*, *ieu*, &c. It is highly important, in any case, to manage the pronunciation of these diphthongal syllables so as not to make them sound like *two* instead of *one;* more especially where they occur in verse, and where, as often happens, two or more notes being set to the one syllable, there is a tendency to give one of the vowels of the compound sound to one note and another to the next note.§

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* A wooden or ivory paper-cutter is very useful to force it down in cases where the tongue assumes an opposite position.

† The Italians treat of four ranges of voice—Chest, Throat, Head, and Mixed—in each individual, according to the apparent mode of producing it, and these are termed *Registers*.

‡ "Speakers, Singers, and Stammerers," p. 42, by Frederick Helmore, Esq. Masters & Co. See also his Treatise, "The Italian Registers."

§ See Primer, "Speech in Song," p. 69, by A. J. Ellis, Esq.

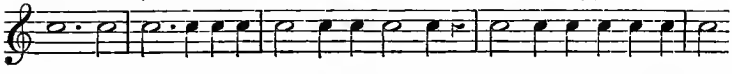
The first exercise is to enable the student to sustain the voice on one sound, *i.e.* the practice of the monotone; and at the same time the use of the two clefs is to be impressed upon the pupil's understanding and memory.

We have seen that since the eleventh century straight lines have been used to indicate identity of pitch in the sounds represented upon them by the other marks, which gradually came to indicate the relative length to which these sounds were to be prolonged; and a letter set at the beginning of the line indicated the particular pitch at which they were to be sung. We now take the C clef with its line, and set upon it time marks, which must be sung to the syllable *la* first, and *do* afterwards :*

Lā′ lă la′ lă lā lă lā′ lă lā lā′ lă * Lā′ lă lă lā lă lă lā
Dō′ dŏ do′ dŏ dō dŏ dō′ dŏ dō dō′ dŏ * Dō′ dŏ dŏ dō dŏ dō dō′

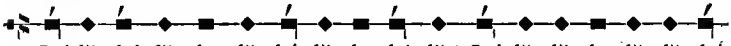
Thus represented in more modern notation :—

Recitative. (An approximate time notation of the Plain-Song.)



Trebles will sing at the pitch here indicated. Tenors and basses, &c., an octave lower, which is the real pitch of the Plain-Song C clef.

The same exercise five degrees of the scale lower, on F :—



Lā′ lă la′ lă lā lă lā′ lă lā lā′ lă * Lā′ lă lă lā lă lă lā′
Fā′ fă fa′ fă fā fă fā′ fă fā fā′ fă * Fā′ fă fă fā fă fă fā′

[N.B.—The voice must be continuous till we come to the asterisk, which is the place to take breath, both here and whenever it occurs.]

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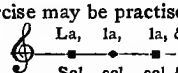
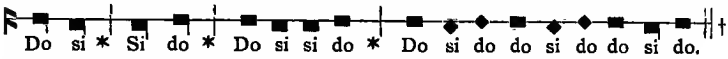
* A C tuning-fork, in the absence of any accompanying instrument, will give the sound of this clef as sung by women and children; men will sing naturally an octave lower, which is the true sound indicated in all music by the , , or C clef.

The same exercise may be practised on the note of the G clef and the octave below it, thus: 

Let the pupil fully recognise the connection of each clef with the line passing through its principal part. It is said to *stand upon* this line, and so wherever it is placed on the four-line or on the five-line stave, its name and sound are to be given to that line and to none other, and all the other lines and spaces are to be named from it, as before shown in Chapter IV. A teacher will accompany his pupil with sustained chords on a piano, &c.

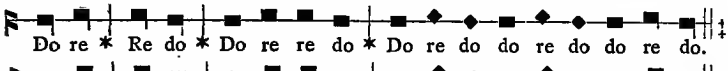
It is surprising how many people (without instruction)* seem unable to accomplish this first practical step in the system of Plain-Song, and yet it is the very foundation of all decency and order in the union of voices in *saying* Common Prayer.

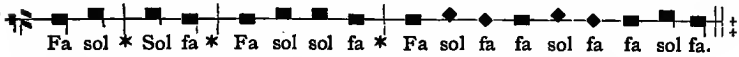
The next exercise is that of the semitone below the clef note :—



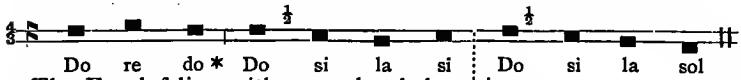
The same, five degrees lower, with the Fa clef and line :—

Now the clef notes with a note above each. This is an exercise for the whole tone; here the two notes are major seconds to each other, as the former were minor seconds :—

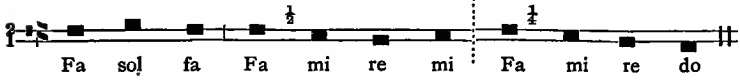




Exercise on the Do clef line with one other line below it :—

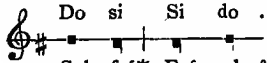


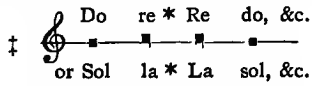
The Fa clef line with one other below it :—



* Of more than one thousand adults, and a still larger number of children, whom I have taught to chant, none of them selected for vocal ability, only about one per cent. have been unable to join in monotonic recitation correctly; and some who for a time seemed to have had no ear, have eventually become good readers of music, and able to join in chorus efficiently. In many places where there are choirs who monotone correctly, some of the people of the congregation systematically respond in discord with them, who nevertheless *can* sing and *do* sing the hymn-tunes fairly well. A very little good teaching would soon remove this nuisance.

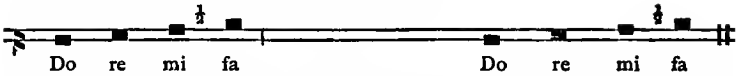
† If practised on G, the F below must be sharp :—



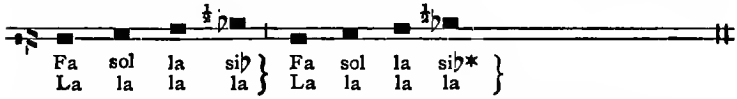


§ See Dr. Hullah's "Time and Tune."

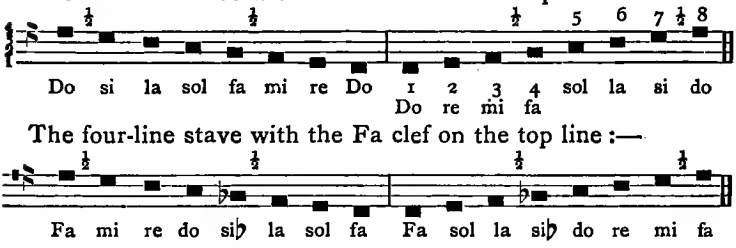
The Do clef line with one above it:—



The Fa clef line with one above it:—

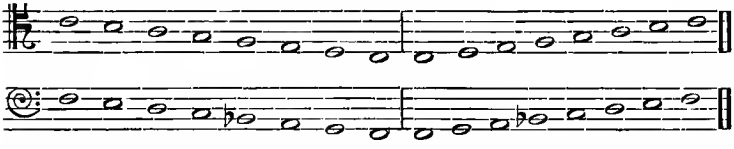


The four-line stave with the Do clef on the top line:—



The four-line stave with the Fa clef on the top line:—

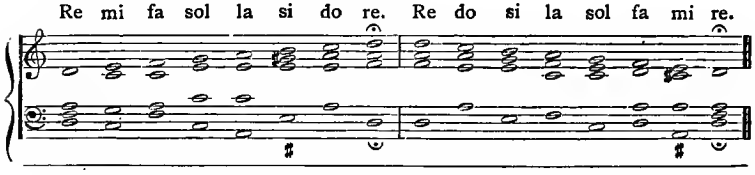
These two staves are identical respectively with the lower four lines of the ordinary tenor and bass staves:—



The twelve Scales of the Gregorian Authentic and Plagal Modes may next be practised with the accompanying harmonies following:*—

[N.B.—The dispersed chords for the organ, in the following extract, may easily be reduced into closer position as required.]

1. Dorian Mode. Authentic:—



* See the "Explanation of the Church Modes," by C. C. Spencer. Novello. They should be sung very slowly at first, taking a fresh breath before each note, then by two notes in a breath, then faster by fours, and lastly all eight ascending and descending, each set in a breath.

2. Hypo-Dorian, transposed to G for the convenience of tenor and treble voices. For basses and contraltos this and the other Plagal Modes may be better practised in the original untransposed position, as shown by the unaltered syllables, which should be sung here, in this practice, at the transposed pitch of the harmony. (See Chapter V.) Plagal :—

La si do re mi fa sol la. La sol fa mi re do si la.

3. Phrygian Mode. Authentic :—

Mi fa sol la si do re mi. Mi re do si la sol fa mi.

4. Hypo-Phrygian, transposed to A. Plagal :—

Si do re mi fa sol la si. Si la sol fa mi re do si.

5. Lydian Mode. Authentic :—

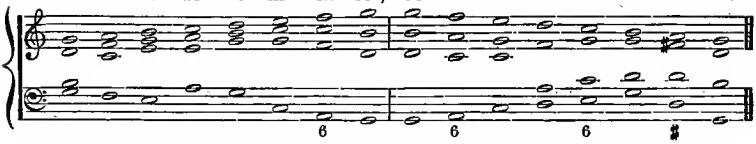
Fa sol la si do re mi fa. Fa mi re do si la sol fa.

6. Hypo-Lydian, transposed to B♭. Plagal :—

Do re mi fa sol la si do. Do si la sol fa mi re do.

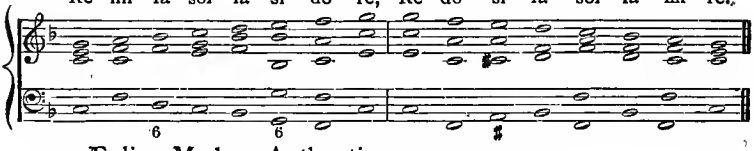
7. Mixo-Lydian Mode. Authentic:—

Sol la si do re mi fa sol, Sol fa mi re do si la sol.

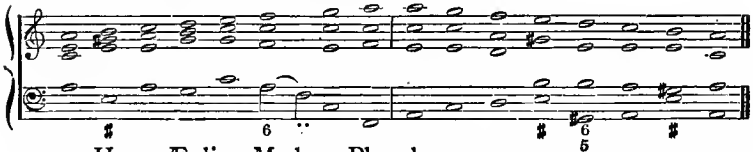


8. Hypo-Mixo-Lydian Mode, transposed to C. Plagal:—

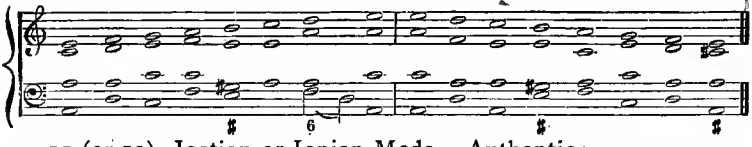
Re mi fa sol la si do re, Re do si la sol fa mi re.



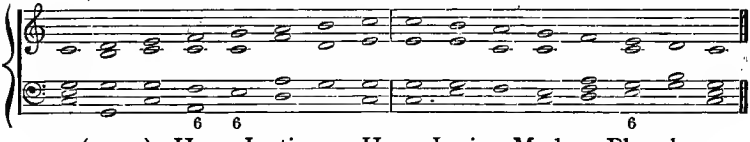
9. Æolian Mode. Authentic:—



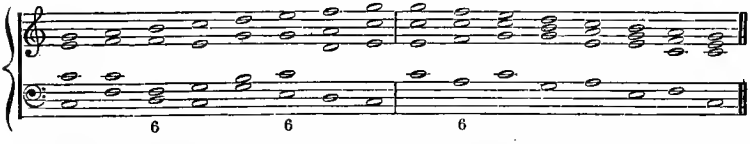
10. Hypo-Æolian Mode. Plagal:—



11 (or 13). Iastian or Ionian Mode. Authentic:—



12 (or 14). Hypo-Iastian or Hypo-Ionian Mode. Plagal:—



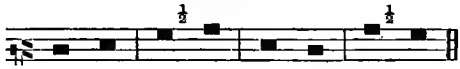
Next to the Scales the pupil should study all the other intervals found in Plain-Song. An interval is "the difference in acuteness and gravity between two sounds." In the foregoing exercises

there have been no larger intervals than half-tones and tones. Thirds, fourths, and fifths should be also practised in *regular order*, as below; and also *in combination with other intervals*, examples of which, furnishing ample means of practising them, both with their syllabic names, and to the words, are given in the next chapter.

The subject of intervals may be thus summed up as far as needed in Plain-Song.

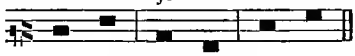
The repetition of the same sound, represented by notes placed on the same degree of the stave (as in the exercises in monotone), produces what is called *unison*. Two or more voices singing the same note together are also said to be in *unison*.

Two notes in immediate succession, one on a line and the other on a space, either rising or falling, thus—

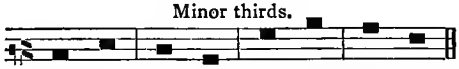


occupying two degrees of the scale from the one to the other, are called seconds to each other. If the difference is a tone the interval is a major second, if only half a tone it is a minor second. In like manner two notes including from one to the other three degrees of the stave are called major and minor *thirds*, thus:—

Major thirds.



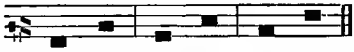
Minor thirds.



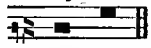
according as they include two tones, or only a tone and a half.

Fourths are all alike and are called perfect, except one, which is pluperfect, having three tones:—

Perfect.



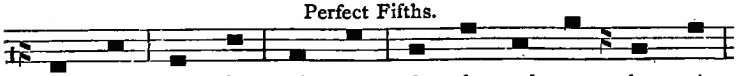
Pluperfect.



The perfect fourths include two tones and one half tone.

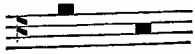
The *fifths*, containing three tones and one half tone, are also all perfect, except one which is imperfect, and contains two tones and two semitones, thus:—

Perfect Fifths.



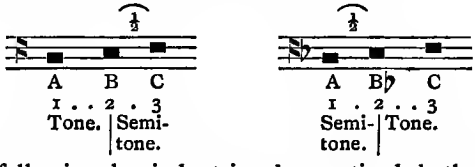
Do sol re la mi si fa do sol re la si

Imperfect Fifth.



Sixths and *seventhes* are also, both of them, either major or minor, but are not commonly used in Plain-Song.

The places of the two semitones, *Mi Fa*, or *E F*, and *Si Do*, or *B C*, are always shown by the two clefs, as before explained, being found between the space below the clef and the line on which either the [𝄢] Fa clef or the [𝄡] Do clef may happen to be placed. The Flat [♭] placed on the space B alters the place of the semitone, making the sound half a tone nearer A, and con sequently half a tone further from C, thus :—

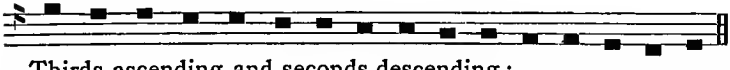


Let the following be industriously practised, both slowly, and also faster, till all difficulty in their execution is thoroughly mastered.

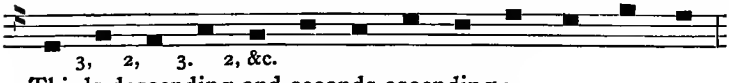
Exercises.

Seconds ascending :—

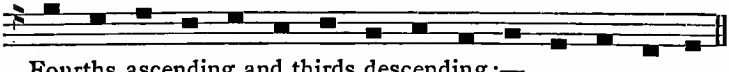
Seconds descending :—



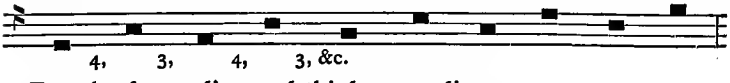
Thirds ascending and seconds descending :—



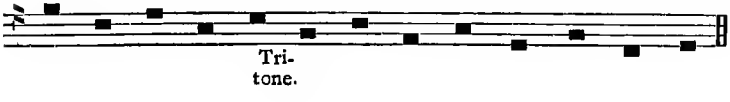
Thirds descending and seconds ascending :—



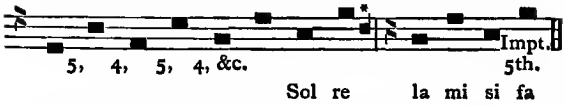
Fourths ascending and thirds descending :—



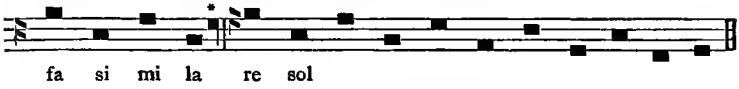
Fourths descending and thirds ascending :—



Fifths ascending and fourths descending :—



Fifths descending and fourths ascending :—



I close this chapter with some admirable remarks from the introduction to the Gradual lately printed by Herr Pustet:—

It becomes all who devote their attention to the Gregorian Plain-Song to be so thoroughly instructed in its rules that neither by negligence nor ignorance they may give offence to the faithful, and shamefully deform this venerable chant. Wherefore all, even those who consider themselves skilled in this kind of song, must be admonished that they ought diligently to study each particular part to be sung in the Church of God, prepare it, and execute it effectively and free from all defect. ("Graduale Ratisbonæ impressum"), A.D. 1871, p. 1.

* This mark [▪] or [▪] is called a *Guide*, and shows what note follows, either in a change of the position of the clef, or, when placed at the end of a stave, what note follows in the next stave.

CHAPTER XIV.

EXERCISES AND EXAMPLES.

"As a rule, the style of singing Plain Chant should be lively, crisp, fresh, at times very animated, always with an easy rhythmic *swing* throughout, and not that wretched habit of slow, lumbering, tedious drawling, which has already earned such a bad name for Liturgical music, and in which the voices are certain, as the piece advances, to sing out of tune."—*Magister Choralis*, p. 250.

"SIT laus plena, sit sonora, sit jucunda, sit decora, mentis jubilatio" (*Sequentia in Solemnitate Corporis Christi*).

"Nil nimium!" nothing overdone! "moderation in all things!" and especially in Plain-Song, whether in previous preparation, or in actual use in the church. The most rapid chanting should never degenerate into an irreverent gabble, nor the slowest into the "tedious drawl" condemned in the quotation above.

I would impress upon all who anywhere, or at any time, attempt the Gregorian Plain-Song, that musical recitation is in theory, and ought always to be in practice, more decorous, and more solemn and impressive than any ordinary reading or speaking. Bearing this constantly in mind, let the student, when he has mastered the preliminary exercises in Chapter XIII., proceed to practise the examples following, and the various works of Plain-Song for Anglican services, to which he is referred for full directions in each particular branch of the subject.

The examples are selected from the best authorities at home and abroad. The "uses" of our own Church from the very first (thanks to S. Augustine, A.D. 597, to Archbishop Theodore, A.D. 683, in whose primacy John the Precentor was sent hither from Rome, and to the care of the Council of Cloveshoe, A.D. 747*) have been peculiarly correct: and our earliest MSS. present a greater correspondence with the Italian original records than seems to have been preserved in some other Churches.

Our Sarum books are invaluable antiquarian authorities. For traditional Roman use, in some of its most important details, the *Directorium in usum Hebdomadarii et Cantorum*, first published in 1582†, is the proper book of reference, and is consequently

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* See Walker's "Plain-Song Reason Why," Preface, p. ix. Note.

† It has passed through many editions. My own copies are one printed in Rome, 1624, and the present splendid specimen of rubricated and musical type, from the press of Herr Freiderich Pustet (Curante Sacr. Rituum Congregatione) at Ratisbon, 1874.

freely used in this, as in my other works. It was the first fruit of the united labours of Palestrina and his pupil Guidetti; it is much in accordance with the work of Marbeck some thirty years earlier, and, in connection with the old English pre-Reformation books before mentioned, affords the safest and most accurate guide in carrying out that adaptation of the Catholic Plain-Song to our vernacular Offices and Liturgy so much needed, and so earnestly to be desired by all true reformers in the Anglican communion.

Some forms of the ancient Church chant are for the clergy specially; others for the clergy and people together, or in Verse and Response; and some more specially for the people. In the ecclesiastical traditions, and in the well-known rules and provisions of the Church, there are parts of the service for the *Hebdomadarius—i.e.* the weekly officiating priest-vicar, minor canon, or other chanter, in cathedrals, &c.—for cantors, and *chorus cantorum*, or choir; and for the children of the choir, *usually* (though not properly *exclusively*) named choristers.

In England such parts of the service as are to be joined in by the congregation are usually led and supported by the choir Plain-Song is the only music really adapted for such congregational singing as is plainly pre-supposed in the rubrics of the Book of Common Prayer, including in the term the unisonous singing of chants; and, perhaps, simply harmonised hymns, and chorales.*

The Cantus Mensurabilis of special Choir music should be listened to by all who are not specially trained and appointed to take their own proper places and parts in the sacred harmony.

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* The Plain-Song admits of vocal harmony in many of its specimens, and the Psalm Tones have been sung in vocal parts since the time of Gufforius—fifteenth century. In various places, at home and abroad, specially in the great cathedrals at Cologne and Strasbourg, at Bonn, in the Austrian Tyrol, and in several parish churches in Botzen, I have heard excellent specimens of good congregational singing in vocal parts; and where right harmonies are learnt by heart, or sung from notes, as in some of these cases they were, nothing is to my mind, and ear, and heart, more conducive to true religious feeling; but for congregations where the majority have no knowledge of the notes, and (if they sing at all) must take the principal melody, the unisonous Plain-Song is most effective. Both should be used as occasion requires, *by rule*, not by individual caprice. It is not offensive for a congregation to sing in unison and a choir to accompany them in harmony; but, I repeat, for order, decency, and consequent devotional effect, musical rule and direction *must* be followed. I could exemplify the need of this caution in hundreds of instances; such as that of men spoiling treble passages by singing through them, women singing a tenor part an octave higher, thus rising above the trebles of the choir, people on the Cantoris side of a church persisting in singing on the Decani side and *vice versâ;* or on either side all through, with no regard to choir rules and arrangements. Even in the stalls of the cathedrals themselves such anomalies are not uncommon.

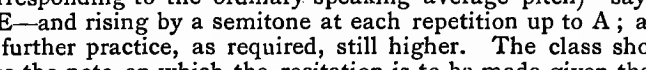
Examples of Plain-Song in Detail, with Explanations.

I.—The *Monotonic Accent*, or the *Direct Tone* used as the simple ferial recitation for Confession, Absolution, the Prayers, Collects, and Creed, in the Matins and Evensong, and also forming the main part of the chant called the *Cantus Prophetarum*, *Capituli*, *Epistolæ*, and *Evangelii*.

The simplest of all the elements of Plain-Song is the monotonic recitation in chorus, being the same as the priest's reading or saying accent—the *Cantus Collectarum* or *Tonus Directus;* that is, the saying in unison, prayers, creeds, and similar portions of the Common Prayer, on one sustained tone or note. (*See Neumes* 1, 2, 3, *and* 4.)

The Direct Tone or Accent, a sustained monotone, called also Tonus Simplex Ferialis, and Cantus Collectarum, when used in prayer.

Ex. 1. *The Apostles' Creed.*



I be-lieve in God the Fa-ther Al-migh-ty, &c.

The whole Creed to be said through in solemn reciting time, taking care that all the voices say each syllable precisely together. In choristers' practice, and in other class teaching, this should be said (on different days) on every note, beginning upon a low note (corresponding to the ordinary speaking average pitch)—say D, or E—and rising by a semitone at each repetition up to A; and, for further practice, as required, still higher. The class should have the note on which the recitation is to be made given them; they should sing it on the syllable *ah*, sustaining the note with mellow intonation for about eight beats of common time. Then, upon the outflow of a pure volume of tone, the syllables should (as it were) float forth, without other breaks or interruptions than such as are needed for the due observation of the pointing of the words. It is not right to breathe or pause at every comma. In the Prayer-Book those parts of the service that are to be thus recited are printed with special capital letters at the beginning of every clause which is to be said in one breath; thus in the Lord's Prayer, we find "Thy will be done in earth, As it is in heaven," and "Forgive us our trespasses, As we," &c. Thus also the general Confession is directed to be said, the congregation repeating each clause beginning with a capital, *after* the minister, *i.e.* when he has first said each such sentence through alone. The practice of saying it *with* the minister is unrubrical, and much to be deprecated. In the Lord's Prayer, all, minister and congregation (*i.e.* the choir and the rest of the people), are to

say the words simultaneously. The clergy should not hurry forward either here or in any part of the service, so as to be a little in advance of the people, as this can only lead to confusion, and is a great annoyance to reverent worshippers; who, if they have any ritual sense, knowing that they ought to say the words *with* the minister, and he *with* them, are compelled either to violate the rule, or to hurry their own recitation in a most painful manner.* The Confessions in the Latin Communion, and in the office of Compline, are also said through twice, first by the priest, followed by an intercessory prayer of the people for him; and then by the people also, right through, followed by a similar intercession of the priest for them. It may not be needless in this place to urge very strongly that there is an utter want of propriety in taking any high pitched note, and in adopting a loud recitation of this most lowly and penitential preparation for the rest of the Matins and Evensong, or Holy Communion. Nor can I refrain from entering my most earnest protest against any harmonised or other ornamentation in any part of it, or of the Amen at its close. Children in choirs ought to be required not to use the "clear voice" (as it is technically called), but the "half voice," with "veiled" notes, they should be taught to cultivate the most profound intention of heart to be sorry for the sins which with their lips they confess. Even in the penitential verses of the Psalms, where, from the nature and historical use of the words, a more tuneful recitation is proper, good sense, no less than true piety, will superinduce a subdued and sorrowful expression in chanting words of self-reproach and deprecation of the divine displeasure, whether we regard them as simply descriptive of the emotions of the sacred writer, or as properly to be transferred to our own case, and used in acknowledgment of our own individual offences. How much more then should this direct personal form of confession be said with a "*pure heart*" and "*humble voice.*"†

[N.B.—Defects in pronunciation may be best corrected by some well-educated instructor (with pure voice and correct accent) dictating each clause to the class, in monotone, the whole class repeating it, carefully imitating his articulation, accent, emphasis, and expression.]

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* It is equally mistaken for clerks and congregation to lag behind him. Both faults destroy the unity of the Plain-Song.

† No artistic skill can ever give the true expression of *devout* prayer and supplication without the true spirit and honest intention of the *devout* soul. "*Watch and pray*" should be the precept ever kept in mind by the ministers and ministrants of the Church. The distractions of artistic details in choirs should be reduced to the minimum, if they cannot be got rid of altogether, both by clerics and layics. We all need this alike.

II.—*The Semitonic Accent, or Semi-Point.* (*See Neumes* 5, 11, *and* 12.)

Used once, in the course of a collect, as a part of the *Tonus Festivus*, or *Festal Chant*, for some principal prayers; it consists of a fall of a semitone from the monotonic reciting note at the principal pause, as in the collect for Christmas Day.

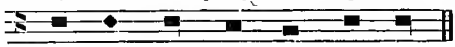
Ex. 2. *Semi-Point.*

* * born of a pure Vir-gin.

Ex. 3. *Principal Point.*

Grant, &c., * * re - new - ed by Thy Ho - ly Spi-rit.

Ex. 4. *Another example of the Principal Point.*

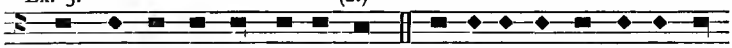


Ho ly Ghost, now and e ver.

III.—*Principal Point.* (*See Neumes* 26 *and* 27.)

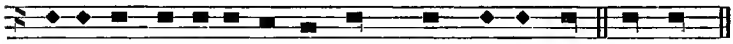
Thus it is followed by the *Principal Point* at the last clause before the ending of the prayer; and, where there are syllables sufficient remaining, both these accents are repeated in the close, provided that there are at least four, and not more than six, syllables to be said to the *Cantus Collectarum* after the point, thus :—

Ex. 5. (2.)



Through the same our Lord Je - sus Christ, who liv-eth and reigneth with Thee

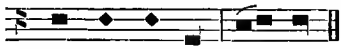
Ex. 6. (3.)



and the same Spi-rit, e - ver one God * world without end. A - men.

And the Sarum use in Holy Communion has also this ending, with the fall of a perfect fifth, called the *Grave Accent* :—

Ex. 7.

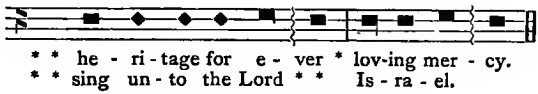


world with-out end. A - men.

IV.—*The Rising Moderate Accent.* (*See Neumes* 14 *and* 17.)

There is a rise of a whole tone above and a return to the recitation note which, following the "Dictionary of Plain-Song," in Migne's "Encyclopédie Théologique" (*accent modéré*), may be called the *Moderate Rising Accent*, or it may be called, from its use in the second, fifth, and eighth Psalm Tones, the *Mediatonic Accent*, which is of frequent occurrence. If the voice does not return to the recitation note it is called the *Monosyllabic Mediation*, hereafter to be mentioned. The two forms are here combined in the notation, as in my other books:—

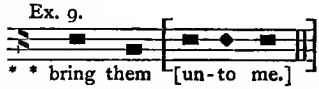
Ex. 8.



V.—*The Medial Accent.*

The *Medial Accent* is the fall of a minor third from the dominant or reciting note. It is near akin to—

Ex. 9.

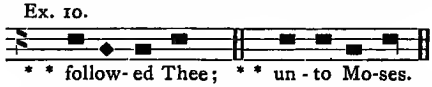


The Gospel inflexion before a full-stop.

VI.—*The Acute Accent.*

The *Acute Accent* consists of a fall of a minor third and an immediate return or rise of the same interval (Ex. 10). The Sarum use made the descent by three notes in conjunct melody, and then rose the minor third as at (*a*) in Ex. 16. There is also an accent used at the ending of a lesson consisting of the Medial Accent, with the addition of two notes, one the tone below it and the last the same note; thus resembling the Clivis (11) and the Podatus (14) of the Neumes, and as in Ex. 18 and 19.

Ex. 10.



Both of these are of frequent occurrence in the "Sarum Antiphonary and Gradual," and are used also in the reading of the Prophets in Hebrew words, and when the *punctum* occurs at a monosyllable or a word ending with an accented syllable.

Similar to this is an opening note, a minor third below the second note of a verse or of a response, as in the following example, No. 11, at (*a*); there is also the Semitonic Accent at (*b*), and the Rising Moderate Accent is exemplified at (*c*). The Plain-Song is the same exactly as that to the old Latin service in the "Sarum Antiphonary."

Verses and Responses from the "Sarum Antiphonarium."

Ex. 11. (*a*) (*b*) (*a*)

Priest. O Lord, o - pen Thou our lips. *Answer.* And our mouth

(*b*) (*a*) (*c*) (*b*)

shall shew forth Thy praise. *Priest.* O God, make speed to save us.

(*b*)

Answer. O Lord, make haste to help us.

It will be well to compare this with the "Directorium" of Guidetti. The first ℣. and ℟. are both in monotone only, viz.: "℣. Domine, labia mea aperies; ℟. Et os meum annunciabit laudem tuam;"* the second, as below.

The Tone used at the opening of an Office, to the words "Deus adjutorium meum intende," having the intervals of a whole tone at (*a*), called by some the Moderate (Rising) Accent, and a half tone at (*b*):—

Ex. 12. (*a*) (*b*)

℣ De - us in ad - ju - to - ri - um me - um in - ten - de. ℟ Do - mi - ne,

(*a*) (*b*)

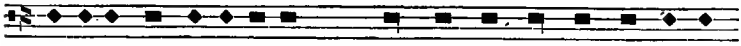
ad ad - ju - van-dum me fes - ti - na. ℣ O God, make speed to save us.

[N.B.—On ferial days, and from Septuagesima Sunday till Maundy Thursday, these Verses and Responses are in the Roman Directory appointed at Matins to be said in monotone. There is an unending variety of uses suited to the different requirements and changes in the Christian year; but it is not possible within the limits of a Primer to give more than very general directions as to this, much less to exemplify the vast quantity of Ritual Plain-Song in our own ancient books, or to mention the varieties existing in various countries, dioceses, and individual churches. The first and third accents are used in the Epistle.]

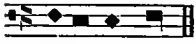
* See the First Appendix to the "Ac. Har. to the Brief Directory," p. 4, for an English version of these responses.

Here is an example of the *Interrogative Accent* in the Epistle for Christmas Day:—

Ex. 13.



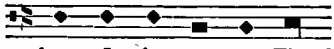
{ For unto which of the angels said He at any time, &c. } *** Thou art my Son, this day have I



begotten Thee?

But Sarum use was thus, called the *Moderate Accent*:—

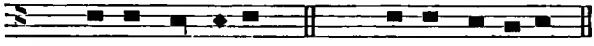
Ex. 14.



have I be - got - ten Thee?

Another example of the Interrogative Accent:—

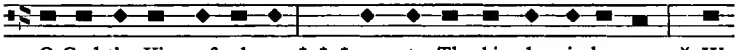
Ex. 15. Roman. Sarum.



* * Saying, Who is this? * * Saying, Who is this?

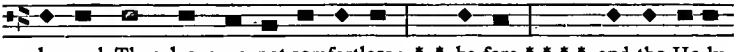
This last is another form of the Moderate Accent, which is called by some *systematic*, *i.e.* including the intermediate note, (Collect for the Sunday after Ascension):—

Ex. 16.



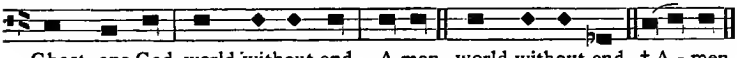
O God the King of glo-ry * * * un - to Thy kingdom in hea-ven; * We

(*a*)



beseech Thee, leave us not comfortless; * * be-fore * * * * and the Ho-ly

(*a*) I., *or* II., Sarum, in Holy Com.



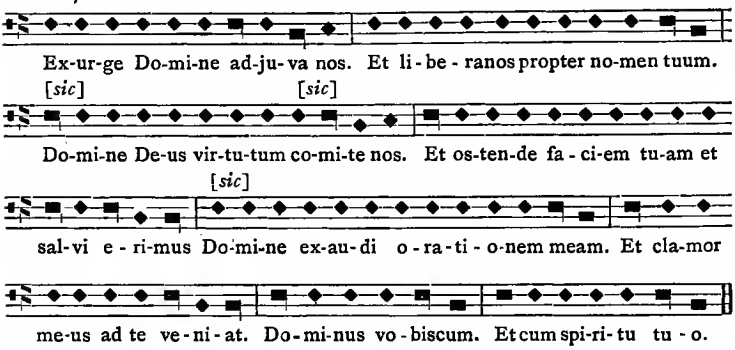
Ghost, one God, world without end. A-men, world without end. † A - men.

---

† Hence our most used English Choral *Amen*, improperly sung in the lower Offices, instead of being (as of old) exclusively appropriated to the highest service of the Liturgy.

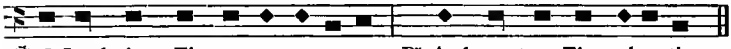
From the Bodleian MS. (Oxford) Copy of the Sarum Antiphonary:—

Ex. 17.



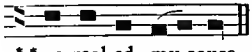
The first form of the Moderate Accent and the Medial Accent are now still used in the verses and responses after the Creed (though too often corrupted through the ignorance of Plain-Song, so generally prevailing). They have been handed down in our Church from the earliest times, and adapted to the English from the Sarum books by Marbeck, as in—

Ex. 18. *The Moderate Accent.* *The Medial Accent.*



℣. O Lord, shew Thy mer-cy up-on us. ℟. And grant us Thy sal-va-tion.

A Terminal Accent.



* * re-veal-ed my cause.

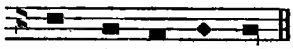
and so also in the second part of the Litany. In occasional services, as Confirmation, Solemnisation of Matrimony, the Queen's Accession, &c., the ignorance lamented above is often glaringly apparent in the inability to set the proper accents to the words. Observe then, that *the Moderate Accent is always to be used where the last word is a monosyllable; the Medial in all other cases.*

VIII. (*a*).—*The Grave Accent.*

This has already been shown in Ex. 7 and 16 as used in the Sarum Festal Tone for the prayers. It is used in conjunction

with the Interrogative and Acute Accents for a final monosyllable in Guidetti's "Directorium," for the *Tonus Lectionis.* Or thus, from the "Directorium," *Tonus Capituli* :—

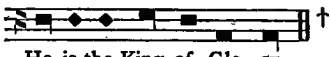
Ex. 19.



great - ly won - der - ing.

We find also an accent with the fall of a perfect fourth, preceded by the Rising Accent, thus:—

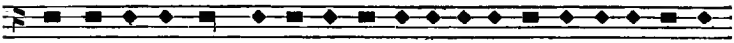
Ex. 20.



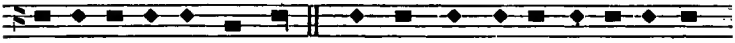
He is the King of Glo - ry.

The *Lectionary Tone*, as in Ex. 21 :—

Ex. 21.



Now Pe - ter and John went up to-geth-er in - to the tem-ple, at the hour of

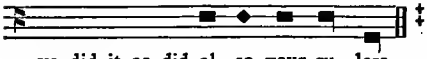


pray-er, be - ing the ninth hour. ** the porch which is call - ed Sol - o - mon's.
Sarum.

great - ly won - der - ing. ** Why mar - vel ye at this? mar-vel ye at this
[or C . C . C . A . B]

** we have made this man to walk? this man to walk? ** through ignorance
[or C . C . A . B]

VIII. (*a*).



ye did it as did al - so your ru - lers.

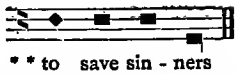
† Janssen also gives for use in chanting both the Epistle and Gospel—

sic mo - no-syl - la - bum ca - nen - dum est.
thus a mo-no - syl - la - ble must be sung.

‡ See Neume 11.

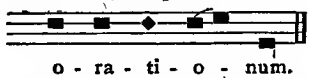
The *Grave Accent*:—

Ex. 22.



* * to save sin - ners

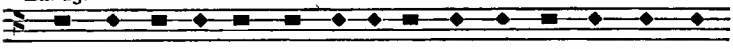
Of this there is a variation used in Rome, making the fall of a major sixth. (See the word *Accents* in the "Dictionary of Music" edited by G. Grove, Esq., D.C.L. Macmillan.)



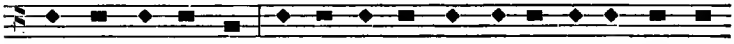
o - ra - ti - o - num.

Dyce, in his "Book of Common Prayer with Plain Tune," gives the same Grave Accent at the end of a verse from the Bible, but uses the Sarum Acute Accent for a terminal monosyllable. He also gives the Medial Accent at a comma, thus:—

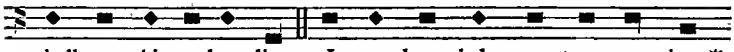
Ex. 23.



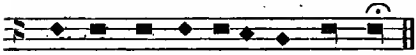
When the wick-ed man turn-eth a-way from his wick-ed-ness that



he hath com-mit-ed,* and do-eth that which is law-ful and right* he



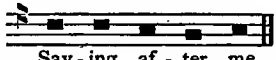
shall save his soul a-live. I ac-know-ledge my trans-gres-sions,*



and my sin is ev-er be-fore me.

He also gives, at the close of the Exhortation, the Moderate Accent (*Accentus Moderatus*), used instead of the Medial Accent before a vowel or semicolon, when the clause ends with a monosyllable:—

Ex. 24.



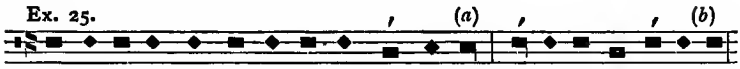
Say-ing af-ter me.

IX.—*A Final Tone or Accent for the Gospel.*

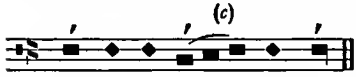
The *Tone of the Gospel* has three inflexions, viz. the Interrogative Accent (*a*); the Acute Accent at a period (*b*); and the

reversed Principal Point at the last period (*c*). Example from Gospel for the First Sunday in Advent :—

Ex. 25.



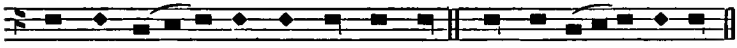
* * all the ci - ty was mov-ed saying, Who is this ? ** Naza-reth of Gal - i - lee



* * Made it a den of thieves.

Other examples of the Terminal Accent of the Gospel:—

Ex. 26.



through the power of the Ho - ly Ghost ** shall not pass a - way.

This will suffice for the practice of accents. The student is referred to the Ritual books themselves, and to the works before quoted, for fuller information than space will allow in this Primer.†

The exercise at the beginning of Chapter XIII. is the proper preparation for the monotonic chant, and all the other examples. They should, in like manner, be vocalised (*i.e.* sung to the syllable *La*), and solfaed (*i.e.* sung to the names of the notes, *Do*, *Re*, &c.) There is no other so sure method of securing those first requisites of all song—*correct intonation* and *purity of tone*. Scarcely any singers in England have either (unless they have had the advantage of good instruction), excepting perhaps the inhabitants of districts traditionally musical. It may be interesting to the reader to be informed that a choirmaster, of very great experience in all parts of England, has remarked that the best voices and the best singers are found where, from the seventeenth century downward, loyalty to Church and King has most fully counteracted the art-destroying influences of Puritanism and Rebellion.

The eight Tones for the Psalms have three forms—a festal and a ferial form in the Offices, and a specially elaborated one for the Introits in Holy Communion—which will be set forth separately afterwards. I give a full and complete copy of these, from the ancient Sarum Antiphonarium, or Ritual music-book for all

† It is hardly necessary to remark that in all the foregoing and any future similar exercises in which, to economise space, portions of the reciting words and notes are omitted, they should be supplied by the student, in singing them, either from memory, or by reference to the texts thus partly quoted. See also my "Fuller Directory of the Plain Song of the Holy Communion Service."

services except the Holy Communion, which (as before noticed) is provided for in the notes of the Gradual.

It is well known that formerly the Psalms and Canticles were connected with short texts, set to notes of Plain-Song intended to mark the various occasions of joy and sorrow, and to commemorate the triumphs of faith, in the apostles and other martyrs and distinguished servants of Christ. In the sixteenth century, when in England the old services were partly translated into the vernacular, these antiphons were omitted; and it seems to have been thought* that the instruction conveyed in them would be better supplied by larger extracts from Holy Scripture in the daily and special morning and evening lessons. How far this end is from being attained in any popular sense under the general neglect of daily common prayer, is obvious to all: how far a more general use of such means for enlivening and varying our English services would tend both to the edification of those who can and do follow the Church path of daily public prayer, and tend to make the habit of such devotion more popular, this is not the place to discuss; but as a book professing to teach Plain-Song would be glaringly defective if it took no notice of this most voluminous portion of Ritual music, I give a few specimens, either in their original form, or set as they might be sung in English, which it will be a good practice for the student to sing, both with the sol-fa syllables and with the words.†

After the antiphons I give the *Introit* forms of the eight Tones —in Holy Communion—and some other portions of that most important of all our services, together with a sequence or two, and close my Examples by a selection of hymns both from the Offices and Processionals. All of these I recommend to the diligent study of the student of Plain-Song.

Exercise 27.

Extract from the Lansdown MS., 463, in the British Museum, collated with the copy printed at Paris A.D. 1519, and with Archbishop Laud's splendid MS., Bodleian Library, Oxford, at various times from 1863 to 1868. (See my List of Authorities in the Second Appendix to the "Ac. Har. to the Brief Directory," p. v.‡)

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* See Preface to the Book of Common Prayer.

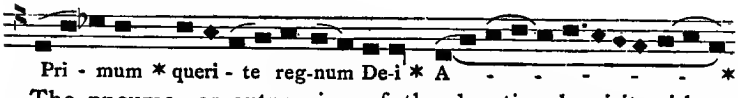
† I recommend the general use of an Italianised pronunciation of Latin, *i.e.* every *a* to be sounded *ah*; *e* generally as in *whey*; *i* and *y* as *ee*; *ō* as in *home*; *ŏ* as in *not*; and *u* as *oo*.

‡ See also the Psalter, according to the use of Sarum, translated by J. D. Chambers, Esq. p. 390.

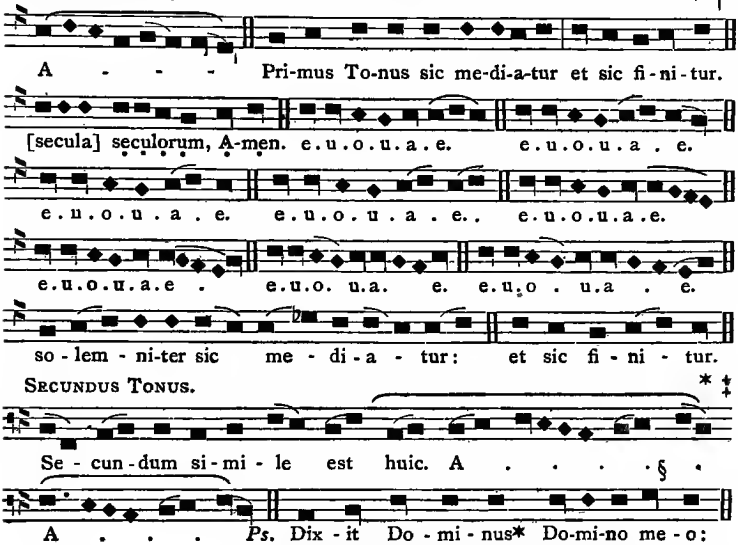
The Sarum Antiphonary, P. 97.

[N.B.—This does not profess to be a fac-simile of any one of the copies above named, but to give as clear a representation as possible of the Plain-Song in the notation used in my other works.]

PRIMUS TONUS.



The pneuma, or outpouring of the devotional spirit without words, before mentioned as the neume, of which the notes given in Chapter I. were the representation, to be sung very smoothly and deliberately on the vowel sound *ah*. * †



SECUNDUS TONUS.

Or sing this verse of similar accent:—

Ps. Hear, O Lord, and have mercy up-on me.

† The asterisks here, and in all similar cases, show where to breathe; and if (as here) fully marked, the breath ought not to be taken elsewhere. Of course it must be taken at any semicolon, colon, full-stop, whether an asterisk be put or not.

‡ This explains Marbeck's choice of chant for the "Venite." It was the first form in his repertory. (See pp. 62 and 54.)

§ In the second, fifth, and eighth Psalm Tones a monosyllable, or final syllable of a Hebrew word, is sung to this rising note, and the next note is omitted. In English this *Monosyllabic Accent* should be used on every final accented syllable, and on monosyllables only when *emphatic;* otherwise they must be regarded as enclitics, and sung to the unaccented note.

Sede a dex-tris me-is. Mag-ni - fi - cat a ni-ma me-a Do-mi-num.
Lord, be thou my helper.

Be-ne-dic - tus Dominus De - us Is - ra-el* quia vi-si-ta - vit* et fe - cit

redempti - o-nem plebis su- æ. e.u.o.u.a . e. e.u.o . u . a . e.

TERTIUS TONUS.

Ter ti a di - es est* quod hæc fac - ta sunt

A . . . . . * A . . . . . .

e.u.o.u.a.e. e.u . o . u . a . e. e.u.o . u . a.e.

e . u . o . u . a . e. e . u . o . u . a . . . e.

e . u . o . u . a . e. *Ps.* Dixit Dominus Domino me - o: se- de a dextris me-is.

Mag-ni - fi-cat an-i-ma me-a Dominum. Ben-e - dictus Dominus Deus Is-ra-el:

qui - a vis - i - ta - vit et fe - cit re-demp- ti - o - nem ple - bis su - æ.

QUARTUS TONUS.

Quar - ta vi - gi - li - a * ve - nit ad e - os * A . . . . . *

A . . . . . e.u.o.u.a . . e.e.u.o.u.a . e.

* There is great variety in the different MSS. and printed books as to the use of the Long, Breve, and Semibreve; some of the printed versions making little or no distinction between the long and short notes, using (as the common note) the Breve only, and leaving it to the singer to make the different quantities required by the words. (See pp. 12, 15, Chapters II., III).

[*sic*]

e . u . o . u . a . e. e . u . o . u . a . e. e . u . o . u . a . e.

e . u . o . u . a . e. e . u . o . u . a . . e. e . u . o . u . a . e. . .

Ps. Dix-it Dom-i - nus Domi - no me - o: se - de a dex - tris me - - is.

Mag-ni - - fi-cat an-i-ma me-a Domi-num. Be - ne - dictus* Dominus De - us

Is - ra-el: qui-a vis - i - ta - vit et fe - cit redemp-ti-onem ple - bis su - - æ.

QUINTUS TONUS.

Quinque pru - den - tes vir - gi - nes in - tra - ver - unt ad

nup - ti - as A . . . . . * A . . . . . .

e . u . o . u . a . e . e . u . o . u . a . e . e . u . o . u . a . e .

§

Ps. Dix - it Dom - i - nus Dom - i - no me - o: se - de a dex-tris me-is.

Mag-ni - fi- cat an - i - ma me-a Domin- um. Be-ne-dic-tus Domin-us De-us

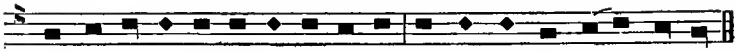
§

Is - ra - el: qui-a vis - i - ta - vit et fe - cit redemp-ti - o-nem ple-bis su-æ.

SEXTUS TONUS.

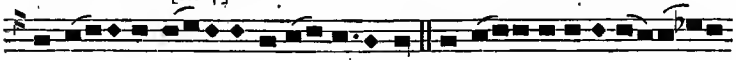
Sex - ta hor - a* se - dit su - per pu - te - um. *

A . . . . . e . u . o . u . a . e.



Ps. Dix-it Dom-i-nus Dom-i-no me-o: se-de a dex-tris me-is.

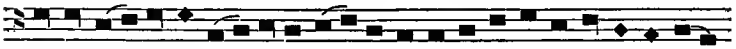
[*sic* †]



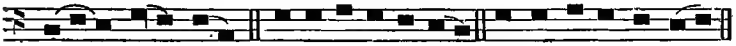
Mag-ni-fi-cat an-i-ma me-a Dom-i-num. Be-ne-dictus Dominus De-us

Is-ra-el: qui-a vis-i-ta-vit et fe-cit redempti-o-nem ple-bis su-æ.

SEPTIMUS TONUS.

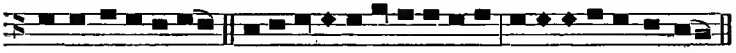


Septem sunt Spi-rit-us an-te thronum Dei . . . . . .



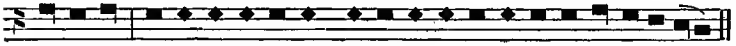
A . . . . . e.u.o.u.a.e . e.u.o.u.a . e.

e.u.o.u.a.e. e.u.o.u.a.e. e.u.o.u.a.e. e.u.o.u.a . e.



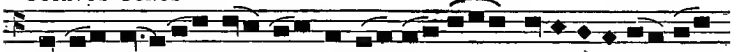
e.u.o.u.a.e. *Ps.* Dixit Dominus Domino meo: se-de a dextris me-is.

Mag-ni-fi-cat a-nima mea Dominum. Be-ne-dic-tus Domi-nus Deus

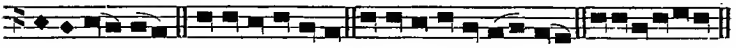


Is-ra-el: qui-a vi-si-ta-vit et fe-cit redempti-o-nem plebis su-æ.

OCTAVUS TONUS.



Oc-to sunt be a ti tu-di-nes . . . . * A . . . . . .



. . . . . e.u.o.u.a.e. e.u.o.u.a . . . e. e.u.o.u.a.e.

e.u.o.u.a.e. *Ps.* Dixit Dominus Domino me-o: se-de a dex-tris me-is.

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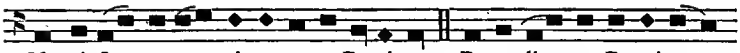
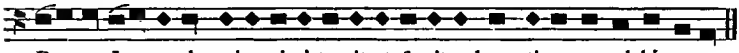
† B♭ any [*b*] between two (*a*-*a*) was sung flat in the first, fifth, and sixth Tones.



Magni- fi - cat a - ni-ma me- a Dominum. Be-ne-dic - tus Do-mi-nus



De - us Is - ra-el: qui-a vi-si-ta-vit et fe-cit redemp-ti-o-nem plebis su-æ.

Antiphons.

Ancient as the alternate chanting of the Psalms in the Christian Church undoubtedly is, it is believed that Antiphons, in the original sense of the term, are entitled to even more venerable an antiquity. The relation of Socrates, the Church historian, about the vision of S. Ignatius (See Hooker's "Eccl. Pol." v. xxix. 2), and his introduction into the service on earth of that which he had heard in the Church in heaven, more probably relates to this system than simply to that of responsory chanting. An Antiphon, in the original sense of the word, was the intercalation of some fragment, or verse, between the verses of a Psalm; and latterly between one Psalm and another, or before and after some principal Canticle. The frequent use of the Psalter, as the main substance of all the ordinary Offices or Services, naturally suggested the addition of some mode of varying the spiritual aspect in which, at different seasons, the selfsame words might fitly be regarded. The same Psalm said at Christmas, Easter, Lent, Whitsuntide, in Feast and Fast, could not be recited with the same feelings nor in the same frame of mind. "Its different emphasis required to be brought out; the same sun-ray from the Holy Ghost rested indeed, at all times, on the same words, but the prism of the Church separated that colourless light into its component rays: into the violet of penitence, the crimson of martyrdom, the gold of the highest seasons of Christian gladness. Hence arose the wonderful system of Antiphons," which definitely, for the time being, fixed one out of many different significations, struck the right keynote, and enabled the worshipper to sing with the spirit and to sing with the understanding also.*

The following—out of some 860 Antiphons in the Ratisbon edition of the "Vesperale" alone—will give some little idea of the nature of this beautiful adjunct to the worship of Psalms. I begin with a set used at one service, viz. on the Festival of the Nativity of S. John Baptist.†

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* See Neale's "Com. on the Psalms." Dissertation 1, § 34.

† I give as fair an English version of the words as I can, and show the way in which these Antiphons, &c., dovetail into the service from which some part of our own Evensong is selected.

June 24—Festival of S. John Baptist.

Second Vespers or Evensong of June 24, the First Vespers being the Evensong of the day preceding.

Secretly, The Lord's Prayer. The Angelic Salutation at the Annunciation. Prayer for faith in the Communion of Saints.

Priest ℟. O Lord open Thou our lips.

℟. And our mouth shall show forth Thy praise.

℣. O God make speed to save us.

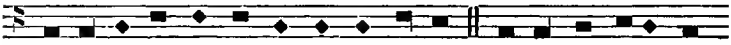
℟. O Lord make haste to help us.

Glory be to the Father, and to the Son, and to the Holy Ghost: As it was in the beginning, is now, and ever shall be, world without end. Amen.

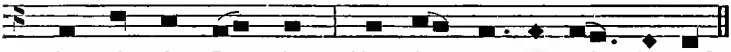
Praise ye the Lord.
The Lord's Name be praised. } or Alleluia.

In the 2nd Vespers.

1. Antiphon. 3rd Tone. From the "Vesperal" printed at Ratisbon.



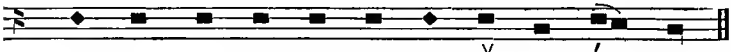
E - li - za-beth the wife of Zach - a - ri - as bare him a son the pro -



phet John the Bap - tist, The fore - run - ner of the Lord.

Psalm cx.—*Dixit Dominus.* Tonus festivus, III., 1st Ending.

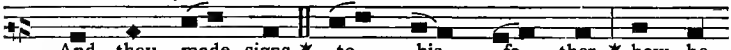
The Lord said un - to my Lord: Sit thou on my right hand



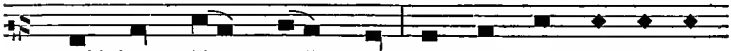
un - til I make thine e - ne - mies thy foot - stool, &c.

(For the rest of the Psalm see "Psalter Accented.")

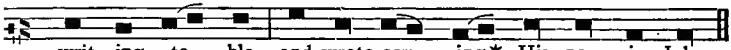
2. Antiphon. 4th Tone.



And they made signs * to his fa - ther, * how he

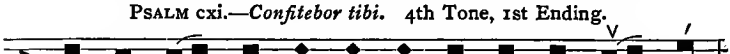


would have him call - ed. And he as - ked for a



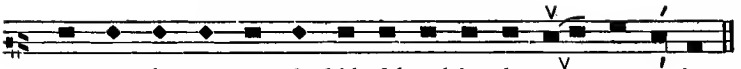
writ - ing ta - ble and wrote say - ing * His name is John.

Psalm cxi.—*Confitebor tibi.* 4th Tone, 1st Ending.



I will give thanks un - to the Lord with my whole heart:

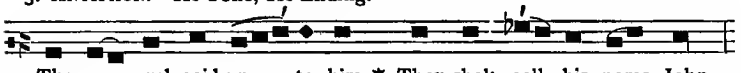
(Second Appendix to "Ac. Har. to Brief Directory," lxiii.)



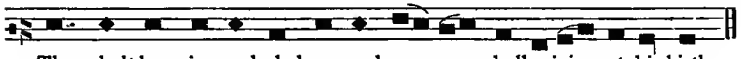
se - cret - ly a - mong the faith - ful, and in the con - gre - ga - tion.

(See the other verses in the "Psalter Accented.")

3. ANTIPHON. 1st Tone, 1st Ending.

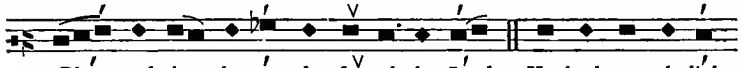


The an - gel said un - to him * Thou shalt call his name John.

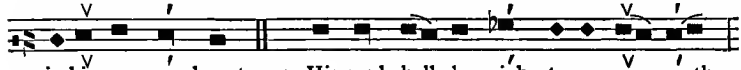


Thou shalt have joy and gladness and ma - ny shall rejoice at his birth.

PSALM CXII.—*Beatus vir.*



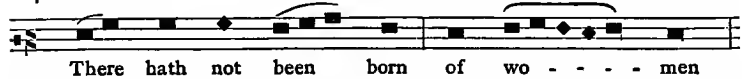
Bless - ed is the man that feareth the Lord. He hath great de - light



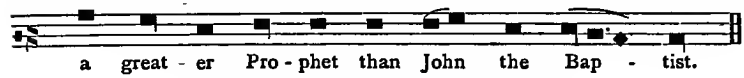
in his com - mandments. 2. His seed shall be migh - ty up - on earth.

(For the rest of the verses see "Psalter Accented.")

4. ANTIPHON.



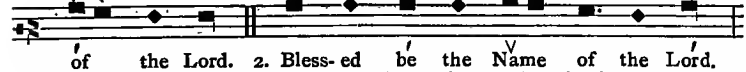
There hath not been born of wo - - - - men



a great - er Pro - phet than John the Bap - tist.

PSALM CXIII.—*Laudate pueri Dominum.*

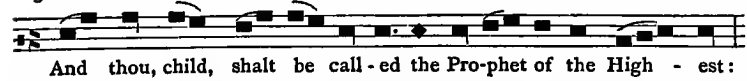
Práise the Lord, ye ser - vants: O praise the name



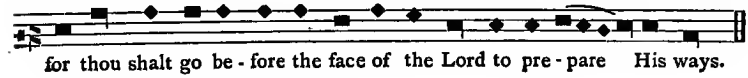
of the Lord. 2. Bless - ed be the Name of the Lord.

(For the other verses of the Psalm see the "Psalter Accented.")

5. ANTIPHON.

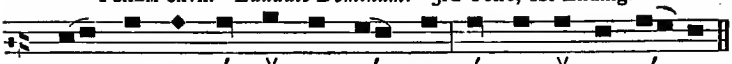


And thou, child, shalt be call - ed the Pro - phet of the High - est:



for thou shalt go be - fore the face of the Lord to pre - pare His ways.

PSALM cxvii.—*Laudate Dominum.* 3rd Tone, 1st Ending.

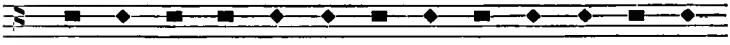


O praise the Lord, all ye hea-then: praise Him all ye na-tions.

(For the rest of the Psalm see "Psalter Accented.")

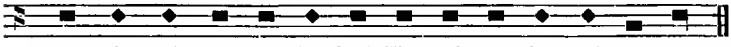
CAPITULUM (The little chapter, or short lesson). Is. xlix. 1.

Tonus Capituli.



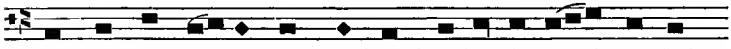
Lis - ten, O isles, un - to me; and hear-ken, ye peo - ple,

from far; The Lord hath call - ed me from the womb; from the

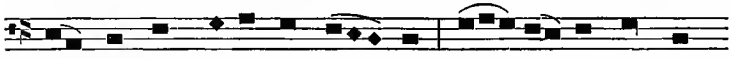


bow - els of my mo-ther hath He made men-tion of my name.

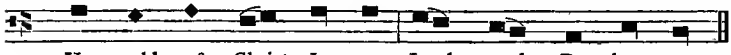
HYMN.—*Ut queant laxis resonare fibris.* 2nd Tone.*



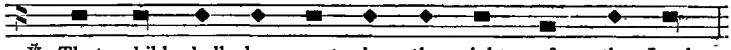
Freed from our sins in thought, and word, and ac-tion, Laud we God's



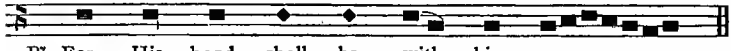
grace, with tune - ful voi - ces chant - ing, John the fore - run - ner,



He rald of Christ Je - sus Lord and Re - deem - er.

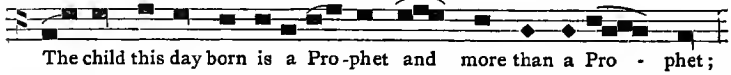


℣. That child shall be great in the sight of the Lord.



℟. For His hand shall be with him . . . . . .

ANTIPHON for the MAGNIFICAT. 7th Tone.



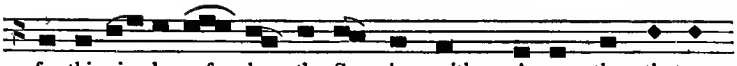
The child this day born is a Pro-phet and more than a Pro - phet;

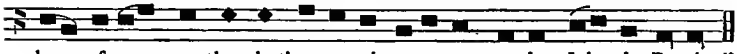
---

* The "Ratisbon Vesperal" gives this form of the tune, as an alternative to that I mentioned on p. 22, with the following Rubric:—

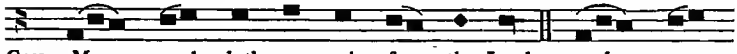
"Vel cantatur hoc modo, ubi moris est."

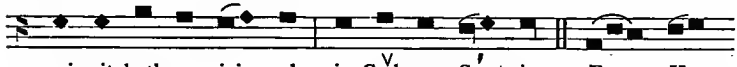
"Or it may be sung thus, where it is the custom."





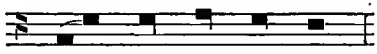
MAGNIFICAT.





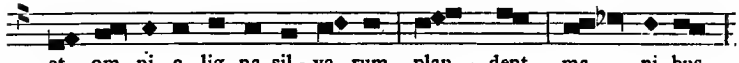
The rest of the "Magnificat," as accented in my Canticles, with the "Gloria Patri;" and then repeat the Antiphon, "The child this day born":—

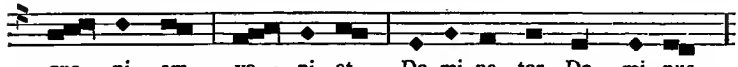
ANTIPHON.



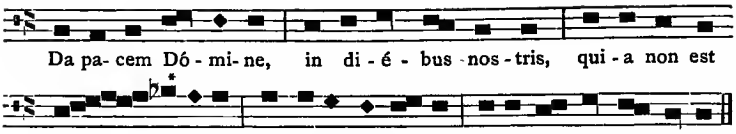
Other Examples.

ANTIPHON, FIRST MODE.

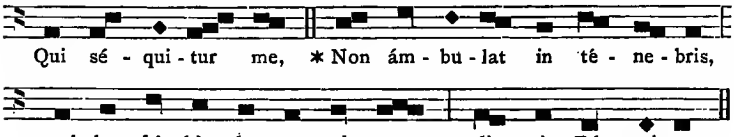




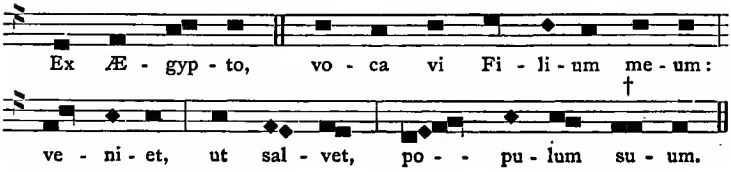
ANTIPHON, SECOND MODE.



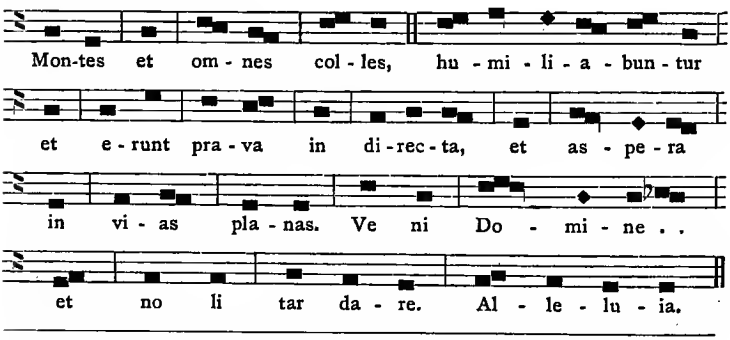
ANTIPHON, THIRD MODE.



ANTIPHON, FOURTH MODE.



ANTIPHON, FIFTH MODE.



* A Flat occurring thus, and not at the beginning of a piece of Plain-Song, is called an Accidental, and affects only the note or notes in the immediate vicinity in which it is introduced.

† Two Breves are, in some books, put together thus, to express the full length of the Long, this being used only as a dotted Breve. The interpretation hereafter given at "Filium" in the "Ex Ægypto" shows how indefinitely these time-notes are treated; and how much depends on the good taste and skill of the cantor. (See p. 18, "Second Species of Rhythm.")

ANTIPHON, SIXTH MODE.

Ex - i - it ser - mo in - ter fra - tres

quod dis - ci - pu - lus il - le non mo - ri - tur:

et non dix - it Je - sus: Non mo - ri - tur, sed, Sic e - um

vo - lo ma - ne - - re do - nec ve - ni - am.

ANTIPHON, SEVENTH MODE.

An - ge - lus ad pas - to - res a - it: An - nun - ti - o

vo - bis gau - di - um mag-num, qui - a na - tus est vo - bis

ho - di - e Sal - va - tor mun - di. Al - le - lu - ia.

ANTIPHON, EIGHTH MODE.

Hæc lo - cú - tus sum vo - bis, ut cum vé - ne - rit

ho - ra e - o - rum, re - mi - nis - cá - mi ni, . .

qui - a e - go dix - i vo - bis. Al - le - lu - ia.

These examples, set in the ordinary Gregorian notation, shall now be represented in an approximate notation of a more modern aspect, which will be most useful for practice, and will tend to form the proper style of rendering Plain-Song.

For Second Sunday in Advent:—

ANTIPHON, FIRST MODE.

Mon - tes et col - les * can - ta - bunt co- ram De - o lau-dem, *

et om ni - a lig - na sil - va rum * plau - dent *

ma - - ni - bus * quo ni- am ve - ni - et, *

Do- mi- na - tor Do - mi - nus * in reg- num æ - ter - num *

Al - le - lu - ia, * Al - le - lu ia.

This pitch (in the octave below) will suit bass, baritone, and second tenor voices of men; and altos, contraltos, and mezzo-sopranos can sing it as it is here set. But for trebles and first tenors a higher pitch will be more convenient for practice.

By the use of the B♭ this is easily transposed a fourth higher, thus:—

ANTIPHON, FIRST MODE, ON G.

Mon- tes et col - les, &c.

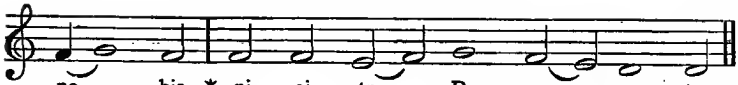
(This extract is from "Pratique du Chant Grégorien" par le P. L. Lambillotte, edited by P. J. Dufour. Paris, 1857.)

ANTIPHON, SECOND MODE.

Da pa - cem Do - mi - ne * in di - e - bus nos - tris,

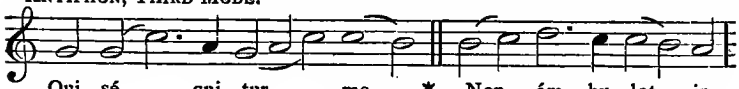
legato.

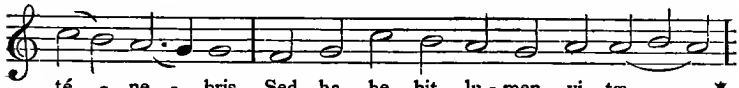
qui a non est a - - - - - li - us qui pug - net pro

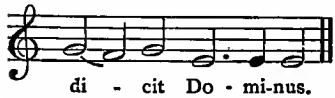


("Vesperale Ratisbon," p. 42.)

ANTIPHON, THIRD MODE.

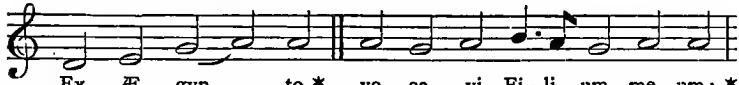


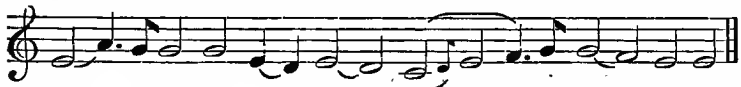




("Vesperale Ratisbon.")

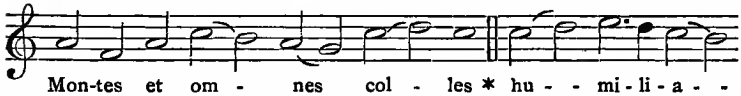
ANTIPHON, FOURTH MODE.

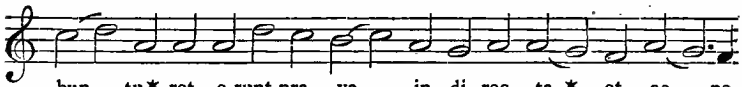


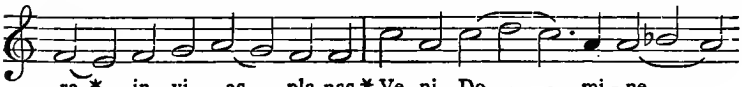


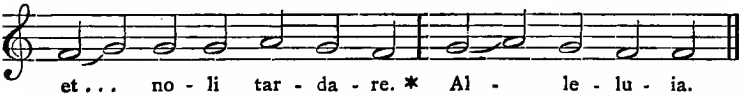
("Méthode," &c., par le P. J. Dufour, p. 44.)

ANTIPHON, FIFTH MODE.





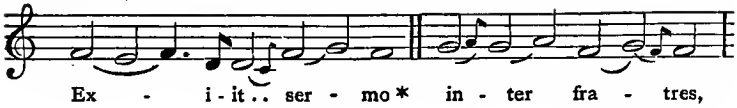


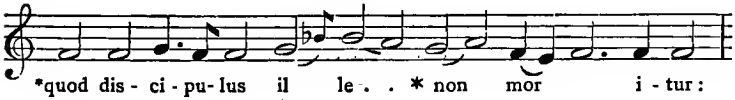


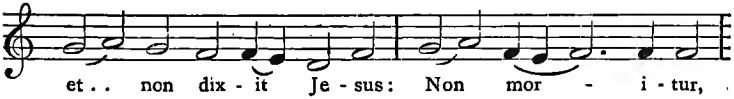
("Méthode Complète de Plain Chant," par Felix Clément, p. 80.

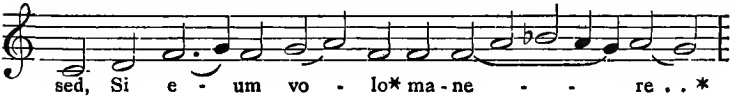
I

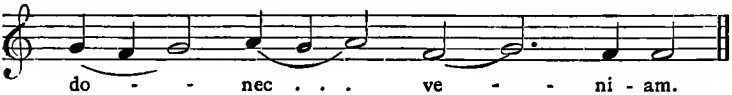
ANTIPHON, SIXTH MODE.





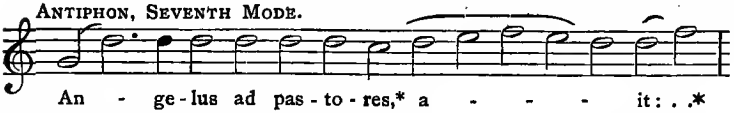


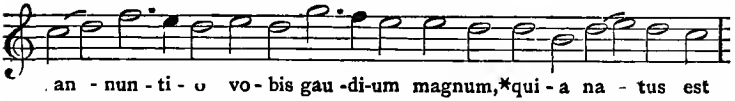




(Le P. J. Dufour, p. 54.)

ANTIPHON, SEVENTH MODE.

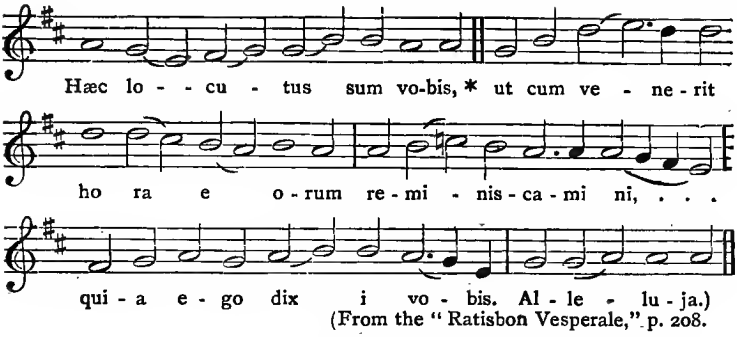




(From Janssen's "Vrais Principes," p. 49.)

[Transposed a note higher, C becomes D, and therefore the signature has F and C sharp.]

ANTIPHON, EIGHTH MODE.



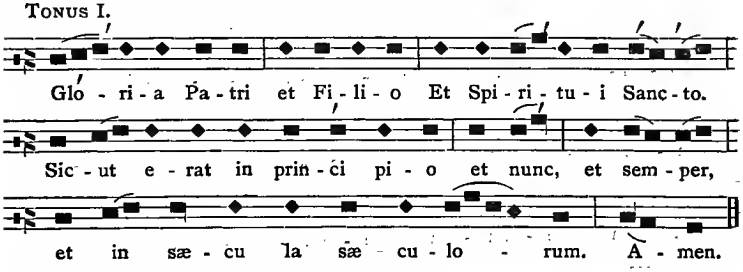
(From the "Ratisbon Vesperale," p. 208.

*The Tones for the "Gloria Patri" for the Introit Psalms.**

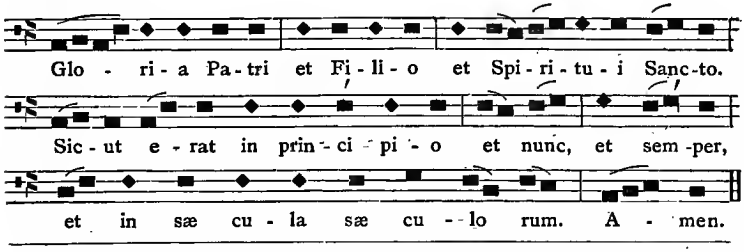
(From the "Ratisbon Graduale;" in the notation used in my "Manual.")

As in the Sarum Table of Tones for the Psalms, so here I have thought it necessary for the student of Plain-Song to learn the following in their original form set to Latin words, as otherwise their character is less likely to be truly understood.

TONUS I.



TONUS II.



* The Psalmody of the Introits is the most solemn of all, and it is accordingly throughout the most ornate. ("Traité du Plain-Chant," p. 136. Paris, 1750.)

TONUS III.

Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i Sanc-to.

Sic - ut e rat in prin - ci - pi o, et nunc, et sem - per,

et in sæ - cu - la sæ - cu - lo - rum. A - men.

TONUS IV.

Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i Sanc- to.

Sic - ut e - rat in prin - ci - pi - o, et nunc, et sem - per,

et in sæ - cu - la sæ - cu - lo - rum. A - men.

TONUS V.

Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i Sanc - to.

Sic - ut e - rat in prin - ci - pi - o, et nunc, et sem - per,

et in sæ - cu - la sæ - cu - lo - rum. A - men.

TONUS VI.

Glo ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i Sanc-to.

Sic - ut e - rat in prin - ci - pi - o, et nunc, et sem - per,

et in sæ - cu - la sæ - cu - lo - rum. A - men.

* This ♮ is merely a caution that the B must not be sung flat.

TONUS VII.

Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i Sanc - to.

Sic - ut e - rat in prin - ci pi - o, et nunc, et sem - per,

et in sæ - cu - la sæ - cu - lo - rum. A - men.

TONUS VIII.

Glo ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i Sanc - to,

Sic - ut e rat in prin - ci pi o, et nunc, et sem - per,

et in sæ - cu la sæ cu lo rum. A men.

The accents following are from the first psalm "Glory," in my "Psalter Accented," with the addition of an Acute Accent [´] on *Glóry* and *Ás*.

FIRST TONE.

Glo - ry be to the Fa - ther, and to the Son: and to the

Ho - ly Ghost; As it was in the be - gin - ning, is now,

and ev - er shall be: world with - out end. A - men.

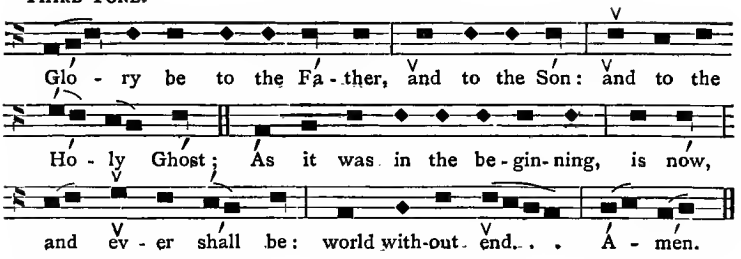
SECOND TONE.

Glo - ry be to the Fa - ther, and to the Son: and to

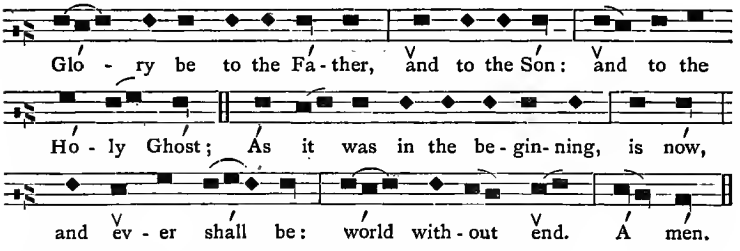
the Ho - ly Ghost; As it was in the be - gin - ning, is now,

and ev - er shall be: world with - out end. A men.

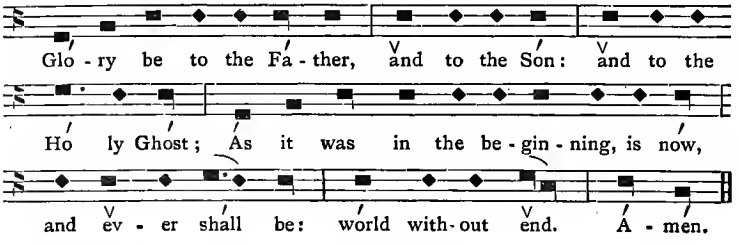
THIRD TONE.



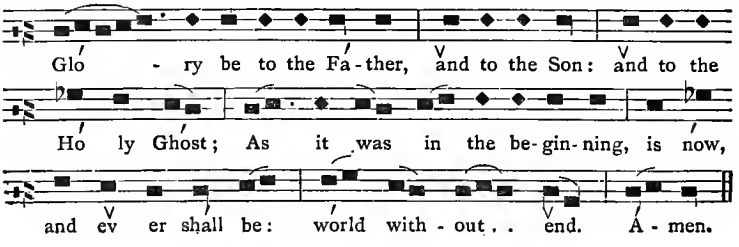
FOURTH TONE.



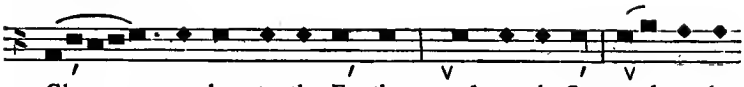
FIFTH TONE.



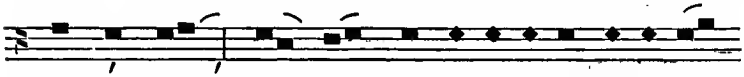
SIXTH TONE.



SEVENTH TONE.



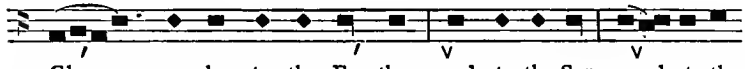
Glo - - ry be to the Fa - ther, and to the Son: and to the



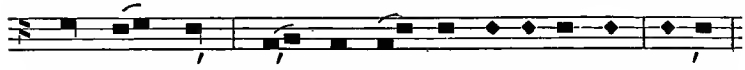
Ho - ly Ghost; As it was in the be - gin-ning, is now,

and ev - er shall be: world with - out . . . end. A - men.

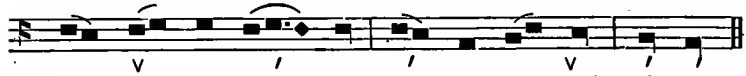
EIGHTH TONE.



Glo - - ry be to the Fa - ther, and to the Son: and to the



Ho - ly Ghost; As it was in the be - gin-ning, is now,



and ev - er shall be: world with - out end. A - men.

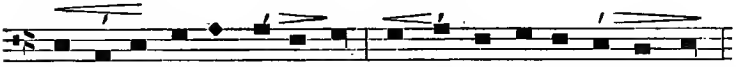
[N.B.—From the settings of these English words to each Tone it will be easy to adapt other verses to the notes, as required, following the guidance of the corresponding accents in the "Psalter Accented." In verses beginning with syllables which could not be marked with an accent, care must be taken not to alter the general effect of the Tone as heard when sung to the Latin words. My own rule has been not slavishly to follow any particular slurs of the Latin words except so far as may naturally suit our own tongue, and give the effect of the ancient Plain-Song. There is in each age some mannerism which, like fashion in general, is perpetually changing; and all modern settings of Plain-Song to Latin words are not, in my opinion, free from this fault. In transferring these to English we make a travesty rather than a translation of the Church chant. Where a slurring of the notes sounds as well in English as in the Latin, it is *well*, though not (I think) *necessary*, to retain the Latin form. The contrary practice rigorously adopted is very offensive to me, and to many persons of good taste, and is highly prejudicial to the restoration of Plain-Song.]

Metrical Hymns.

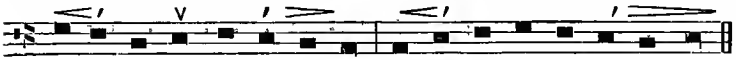
As a specimen of the kind of expression suitable for the hymns, I mark the following from the "Hymnal Noted," No. 10, First Melody from the "Ancient Salisbury Hymnal":—

Conditor alme Siderum.

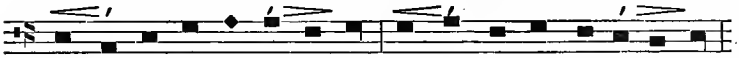
Fourth Tone.



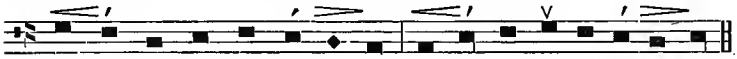
Cre - a - tor of the stars of night, Thy peo-ple's ev - er - last-ing light,



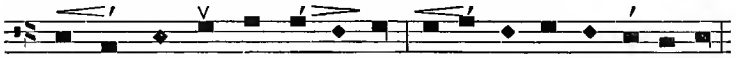
Je - su, Re-deem-er, save us all, And hear Thy servants when they call.



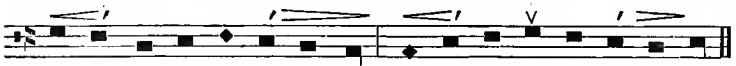
2. Thou, griev-ing that the ancient curse Should doom to death an u - ni-verse,



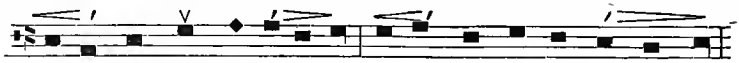
Hast found the med'-cine, full of grace, To save and heal a ru-in'd race.



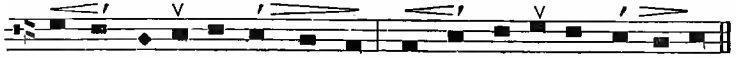
3. Thou cam'st, the Bridegroom of the Bride, As drew the world to ev'n-ing tide.



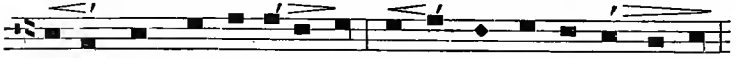
Pro- ceed- ing from a Vir- gin shrine, The spot-less Vic-tim all di - vine.



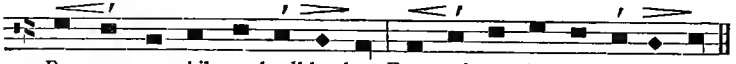
4. At whose dread Name, ma-jes-tic now, All knees must bend, all hearts must bow,



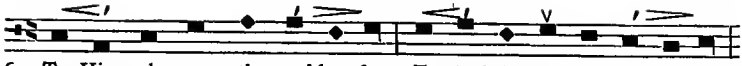
And things ce - les- tial Thee shall own, And things ter-res-tial, Lord a - lone.



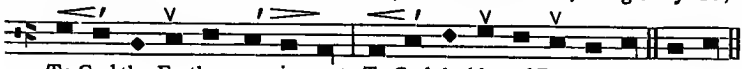
5. O Thou, Whose com-ing is with dread, To judge and doom the quick and dead,



Pre-serve us, while we dwell be - low, From ev' - ry in - sult of the foe.



6. To Him, who comes the world to free, To God the Son, all glo - ry be;



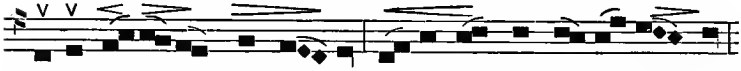
To God the Fa-ther, as is meet, To God the blessed Par - a-clete. A- men.

The *sforzato* marks v are upon emphatic words more or less out of the ordinary rule at p. 86. I intend the same strength of voice to be used between the *cres.* and *decres.* marks as is put forth at the first *cres.* [<] in each case.

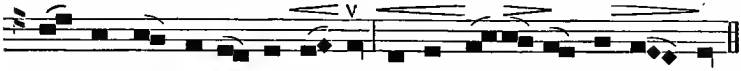
18. *Jesu dulcis Memoria.*

(Morning Hymn for the Epiphany and following week (also for August 7.) First Melody from the "Ancient Salisbury Hymnal.")

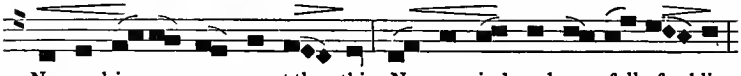
FIRST TONE.



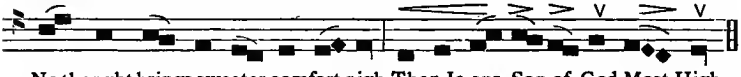
Je- su ! the ve - ry thought is sweet ! In that dear Name all heart-joys meet:



But sweet-er than the ho - ney far The glimpses of His pre- sence are.



2. No word is sung more sweet than this; No name is heard more full of bliss:

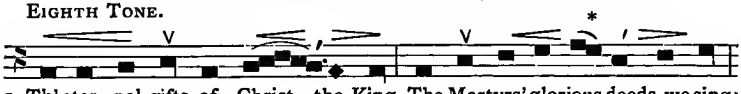


No thought brings sweeter comfort nigh, Than Je-sus, Son of God Most High.

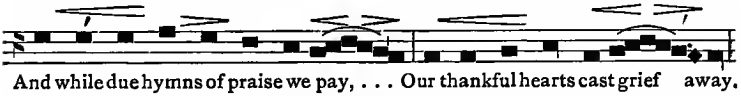
87 (*or* 80). *Eterna Christi Munera.*

(Evening Hymn for the Festivals of Martyrs. Proper Melody from Guidetti and Palestrina.)

EIGHTH TONE.



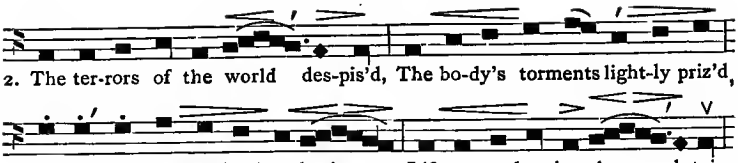
1. Th' eter - nal gifts of Christ the King, The Martyrs' glorious deeds, we sing:



And while due hymns of praise we pay, . . . Our thankful hearts cast grief away.

---

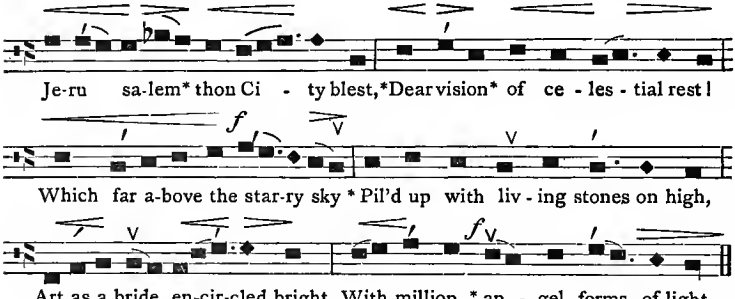
* Don't sing *ri - ous*—one vowel to each of the two notes; but on the first note sing *ryou -*, adding the *s* at the end of the second.



It is by no means intended to teach an exaggerated expressiveness—nor, indeed, do I mean that accomplished singers should use these marks of expression with the literal accuracy of orchestral *crescendo* and *decrescendo*. It is for the tyro I mark the words thus for practice, and to obviate the hard, unfeeling way in which untrained choristers too often shout their loudest from beginning to the end of everything they have to sing. I believe, however, that a moderate following of these marks of expression will be more useful than any great variety of *p*, *pp*, and *f*, *ff*, &c. Great and sudden changes, both of movement and of loud and soft, in the same service, are contrary to the vigour and general good (*i.e.* devotional) effect of Plain-Song.

45. *Hymn in the Second Mode.—Cœlestis Urbs.*

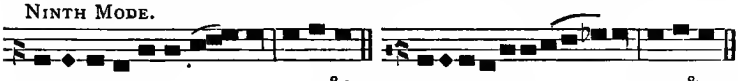
[Compass of melody nine notes, *i.e.* from A to B♭; all the notes of the second Scale are therefore included in it, and one more a semitone higher than [*a*] the octave.]



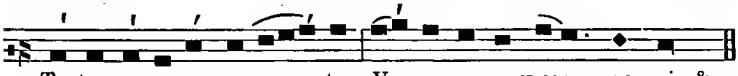
I give the following hymn as a specimen of a style of notation for Plain-Song accompaniments, if I mistake not, first introduced by Vincent Novello, and of late much used. It is after the model of Ritual music from the press of the late Mr. James Burns, so well known by all who within the last thirty or forty years have taken any active part in the revival of Plain-Song. The accompaniment is a good specimen of appropriate harmony in the third Mode. Observe, this melody is here set in the third Tone,

and every note is found naturally in that Mode. [It is, however, attributed to the first Tone in the "Ratisbon Gradual," every B having a Flat, and requiring also the E♭ to give the same intervals as in this version.] It also appears as in the ninth Mode, a fourth higher, with all the notes natural except the B, which must be flat, *i.e.* it is transposed.

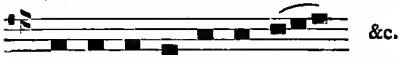
NINTH MODE.



THIRD TONE.



If the bass clef were placed on the fourth line the melody would then appear in the ninth Tone, but an octave lower than in the former. Thus:—



Pange lingua gloriosi Corporis mysterium.

(The English from MSS. in the author's possession.)

The following are stanzas of the hymn used at the Forty Hours' Adoration:—

Pange lingua gloriósi
Córporis mystérium,
Sanguinisque pretiósi,
Quem in mundi prétium
Fructus ventris generósi,
Rex effúdit gêntium.

Nobis datus, nobis natus
Ex intácta Vírgine,
Et in mundo conversátus
Sparso verbi sémine,
Sui moras incolátus
Miro clausit órdine.

In suprémæ nocte cœnæ,
Recúmbens cum frátribus,
Observáta lege plene
Cibis in legálibus,
Cibum turbæ duodénæ
Se dat suis mánibus.

Verbum caro, panem verum,
Verbo carnem éfficit:
Fitque sanguis Christi merum;
Et si sensus déficit,
Ad firmándum cor sincérum
Sola fides súfficit.

Tantum ergo, &c., as follows.

Of the glorious Body telling,
Oh, my tongue, the myst'ry sing,
And the blood, all price excelling,
Which for this world's ransoming,
In a gen'rous womb once dwelling,
Christ shed forth, the Gentiles' King.

Given for us, for us descending,
Of a Virgin to proceed,
Man with man, in converse blending
Scattered He the Gospel seed,
Till His sojourn drew to ending,
Which he clos'd in wond'rous deed.

At the last great Supper seated,
Circled with His brethren-band,
Moses' law in full completed
In the feast its rites command,
To the Twelve as food He meted
Forth Himself with His own hand.

Word made flesh, by word He truly
Makes true bread His flesh to be;
Wine Christ's blood becometh newly,
And if senses fail to see,
Faith alone, the true heart duly
Strengthens for the mystery.

Such a Sacrament, &c., as follows.

Tantum Ergo.

[N.B.—The sign ʌ is used to mark the musical accent, which, in the Ritual hymns, is a main guide to the rhythm of the music. It requires an emphasis of voice, which the singer must be careful to observe. The single crotchet indicates a very short syllable. The notes which resemble minims have no positive relative value as to time, nor are they intended to be of equal length one with the other; but they must be sung quicker or slower, according to the prosody and musical accent of the verse. The accented notes are to be held on longer than the unaccented ones, and the latter, when there are two or more to a syllable, should be executed rather * *more rapidly* than a single note to a syllable. The hymns require to be sung with animation.]

Tantum er - go sa - cra - men - tum Ve - ne - re - mur cer - nu - i:

Such a sa - crament in - clin - ing, Hail we then with rev'-rent awe;

Et an - ti - quam do - cu - men - tum No - vo ce - dat ri - tu - i:

Ancient rites their place re - sign - ing To a new and no - bler law;

* This and all other similar directions as to the length of certain notes must be subjected to the general directions and observations in the third chapter. The *musical* as well as the poetic rhythm must be maintained. Professor Donkin, as eminent in music as in astronomy, used to compare chanting to an elastic scale. And certainly *accelerandos* and *rallentandos* are not unrhythmical.

† The thick lines through the stems of two or more minims are equivalent to slurs, and do not change minims into crotchets. The "Ac. Har. to the Hymnal Noted" were thus printed in the first part; but so many misunderstood the lines that in the second I rejected them, and used the ordinary slurs.

Præ-stet fi - des sup-ple - men -tum Sen - su - 'um de - fec - tu - i.

Faith, her com-ple-ment as - sign - ing, Ma- keth good the sen - ses' flaw.

Ge - ni - to - ri, Ge - ni - to - que Laus et ju - bi - la - ti - o,

Honour, worship, praise ad-dress - ing To the Fa-ther and the Son,

Sa-lus, ho - nor, vir - tus quo - que Sit et be - ne - dic - ti - o:

Might ascribe we, vir - tue, bless - ing, And e - ter - nal be - ni-son :

Pro-ce - den - ti ab : u tro-que Compar sit lau-da - ti - o. A - men.

Ho - ly Ghost from both pro-gress-ing, E - qual laud to Thee be done. A - men.

EXAMPLES OF PLAIN-SONG FOR "THE SUPPER OF THE LORD AND THE HOLY COMMUNION, COMMONLY CALLED THE MASS."

(See the Book of the Common Prayer, &c., 1549.) Office (or Introit) for the early Communion of the Festival of the Nativity of the Lord. From a "Sarum Gradual" of the fourteenth century. Lansdowne MSS., 462.

f

The Lord God de - clar - ed un to me, Thou

art my well be - lov ed Son, This day

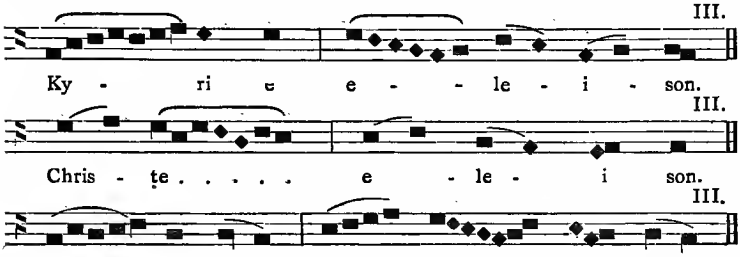
have I be - got - ten . . . Thee.

Ps. Why do the hea - then so fur - i - ous - ly rage to - geth - er?

and why do the peo - ple im a - gine . . . a vain thing?

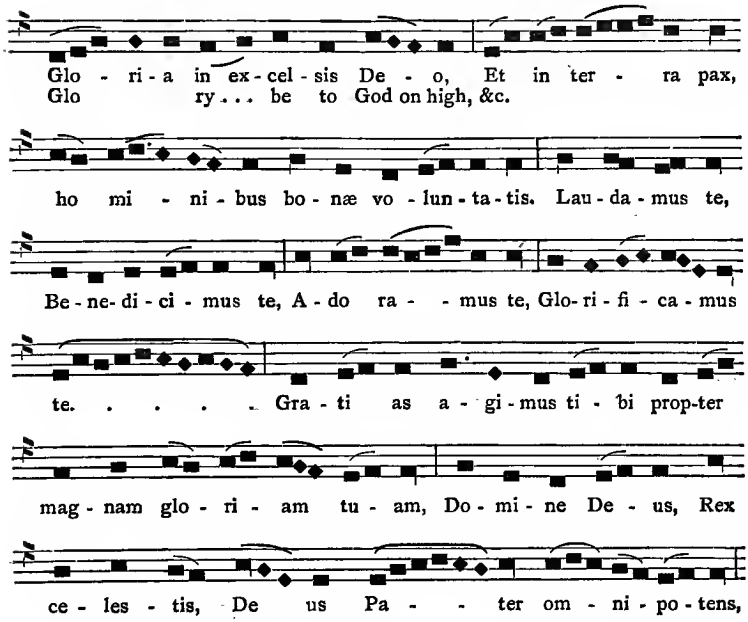
"Kyrie eleison" and "Gloria in excelsis."

A rubric in the MS. directs the "Kyrie" with its verses to follow, and "Gloria in excelsis," as may be seen in the "Missale ad usum Sarum," Burntisland Edition, p. 50. (London: C. J. Stewart.)



(From the "Ratisbon Gradual.")

Hymnus Angelicus.—"Gloria in excelsis Deo."



Do - mi - ne Fi - li u - ni - ge - ni - te Je - su Chris - te,

Do-mi-ne De - us, Ag - nus De - - i, Fi - li - us Pa - tris,

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re . . no - bis;

Qui tol lis pec - ca - ta mun - di, sus ci - pe

de - pre - ca - ti - o - nem nos - tram. Qui se - des

ad dex - ter - am Pa - tris, mi se - re re . . . no bis.

Quo - ni - am tu so - lus sanc - tus, tu so - lus

Do - mi - nus. Tu so - lus al tis - si - mus,

Je - - su Chris - te, Cum Sanc - to

Spi - - ri - tu, In glo - ri - a De i Pa tris.

A - - - men.

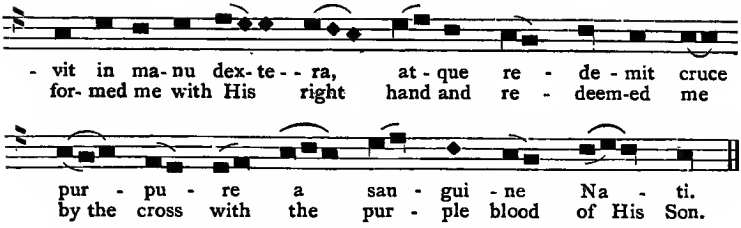
(From the "Ancient Sarum Graduals.")

The next notation in the Lansdowne MS. is as follows:—

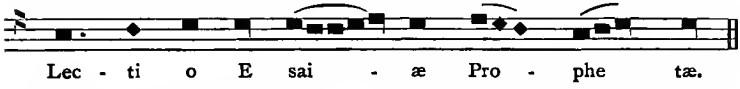
Duo Clerici * * * simul cantent lectionem. (Two Clerics chant the Lesson.)

Lau-des Deo di-cam per sæ cu - la, qui me plas - ma -

I will sing praises to God for ev - er, for He hath



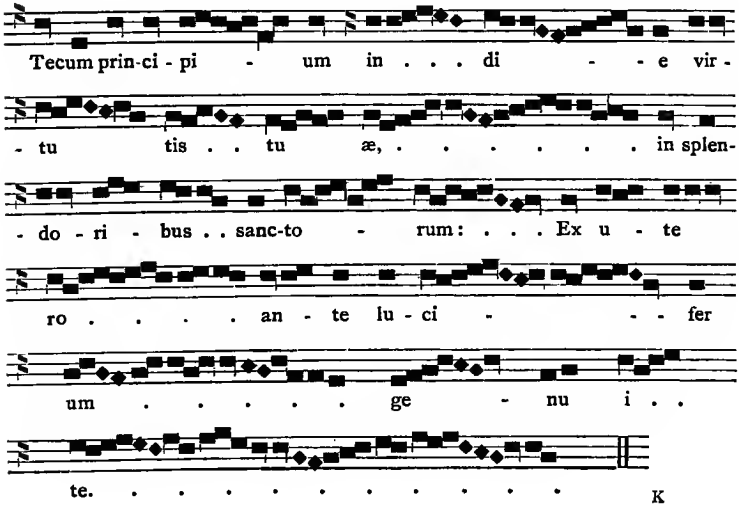
Then after this rubric, "Hic cantetur alternatim," follows a lesson from Isaiah with antiphonal verses, announced thus :—



There are some ten verses (beginning with Isaiah ix. 2), with as many responsorial comments, set to special notes for each of the two clerks, ending with a chorus.

Then immediately follows the Epistle (Titus ii. 11, to the end), then this Gradual ("Graduale," Lansdowne MS., 462):—

In Die Nativitatis Domini.



℣ Dix - it Do - mi - nus Do - mi - no me - - - - - -

- - - - - - - - o, se - de à dex - tris

me - is, ... do - nec po nam

i - ni - mi - cos . . tu - os, ...

sca - bel - - - - lum . . . . . .

pe - dum tu - o - - rum, ...

Al le lu - ya! . . . . . .

℣ Do - mi-nus dix - it ad . . . me fi - li - us me - us

es - - - - tu, e - go ho - - - - - -

- - - - di - e ge - -

nu i . . te . . . . . .

. . . . . .

"In Die Nativitatis Domini," Graduale (ad Tertiam Missam).

Père Lambillotte give ten different authorities, ranging from the earliest known copies of the Gradual "Viderunt omnes," from the third communion for Christmas, through the various centuries, from the tenth to the sixteenth. Our Sarum books wonderfully

correspond with the earliest and best interpretations in definite notation. The "Antiphonarium" of Montpellier, which he assigns to the tenth century, is a specimen of notation by letters before referred to. I add the corresponding notes from the letters of the Montpellier MS.:—

F F a c cdcaccccedc c cd ca cacca accacbca

Vi-de-runt om - - nes fi - nes ter - ræ . . . .

a cb cbd acbca aGabcdc cbdef dc cbca a

sa - lu - ta - re . . . De - - i . . . nos - tri . ju -

cb c ccc acGGF FGacaf Faccdec cabcbaGabaG

- bi - la - te . . . De - o . . om - - nis . . . . .

FGF FacFaccaGFaGa G F

ter - ra . . . . . .

The following is the present form in which the above traditional melody quoted in the first chapter, with the pneumatic notation, is now set forth in the "Ratisbon Gradual":—

Vi - de - runt om - - nes fi - - - nes ter - ræ
All . . . the ends of the world . . . have seen the

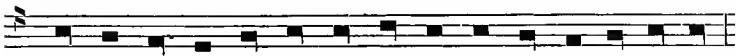
sa - lu - ta - re De - i nos - tri ju - bi - la te
sal - va - tion of our good. Show your-selves joy -

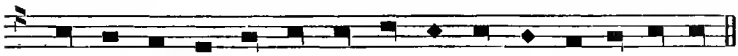
De - - o om - - nis ter - - ra.
- ful in the Lord . . all ye . . lands.

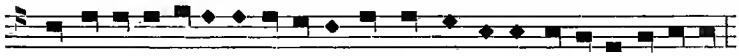
* It is only at these places that this version and the Montpellier MS. differ.

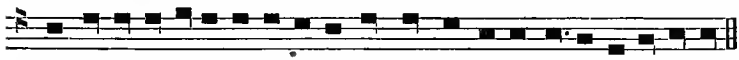
Sequentia in Die Nativitatis Domini.

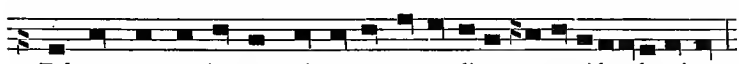
[N.B.—In the "Missa in Gallicantu" this follows immediately after the Gradual "Ego Hodie."]

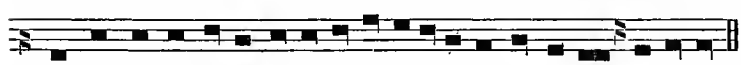

Na - to ca - nunt om - ni a Do - mi - no pi - e ag - mi - na.

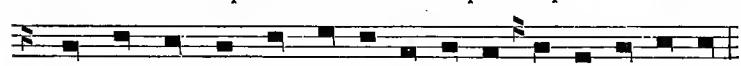

Syl - la - ba - tim pneu- ma - ta per string-en - do or - gan - i ca.

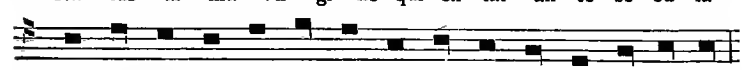

Hæc di - es sa-cra-ta, in qua no-va sunt gau - di - a mun-do ple-ne de - di - ta.

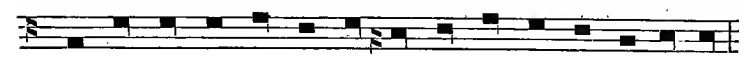

Hac noc-te præcel-sa in - to-nu -it et glo - ri - a in vo - ce an-ge - li - ca.

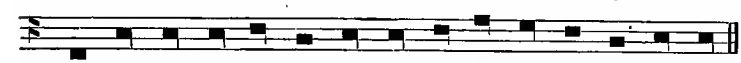

Ful - se - runt et im - ma - ni - a noc- te me-di - a pas-to-ri-bus lu-mi-na

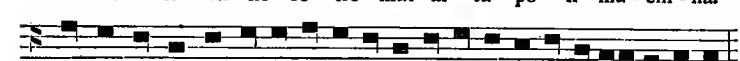

Dum fo - vent su - a pe - co - ra su - bi-to di-va per - ci - pi - unt mo - ni - ta.

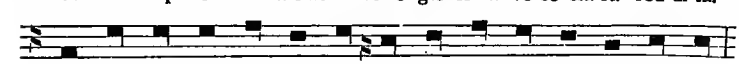

Na - tus al - ma Vir - gi - ne qui ex - tat an - te se - cu - la

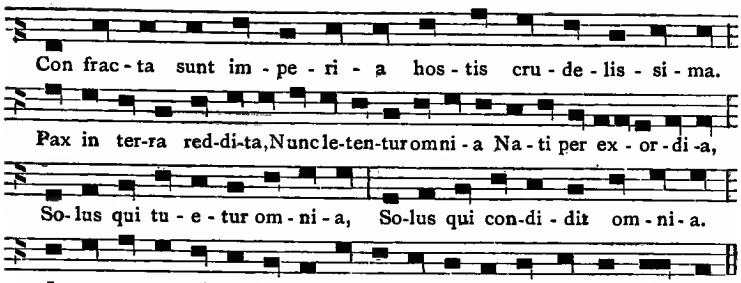

Est im - men - sa in cœ - lo glo - ri - a, pax et in ter - ra


Sic er - go ce - li ca - ter - va al - tis - si - me ju - bi - lat,


Et tan - to ca - no - re tre - mat al - ta po - li ma - chi - na.

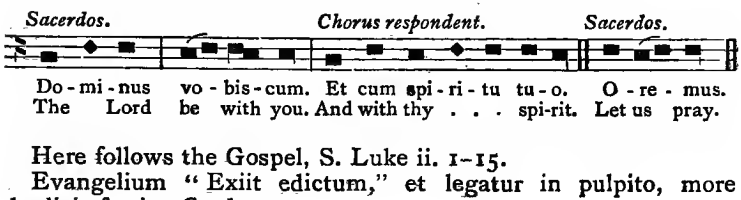

So-net et per om - ni - a hac in di - e glo-ri - a vo-ce cla-ra red-di-ta.


Hu - ma - na con cre - pent cunc - ta. De - um na - tum in ter - ra.



(From the same Sarum Gradual (Lansdowne MS., 462), fourteenth century.*)

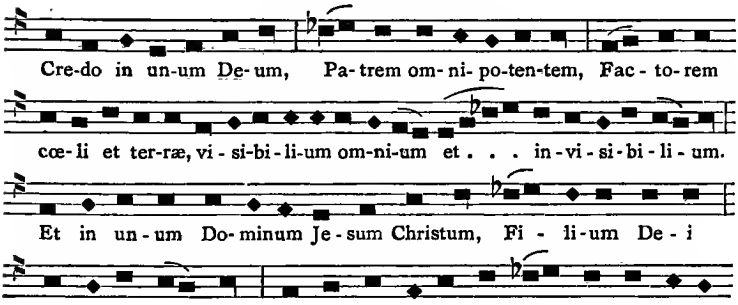
Before the Creed. (See "Sarum Missal," p. 588) :—



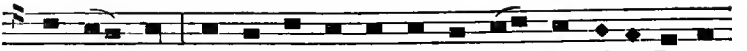
Here follows the Gospel, S. Luke ii. 1–15.

Evangelium "Exiit edictum," et legatur in pulpito, more duplicis festi.—*Credo.*

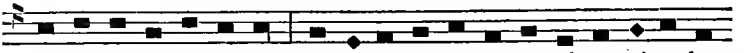
The Nicene Creed.



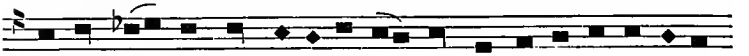
* I am greatly indebted to the patient research, and generous assistance of two very dear young friends—the Rev. George Herbert Palmer, M.A., and the Rev. George Ratcliffe Woodward, M.A.—for being able to quote these most interesting examples from this ancient Sarum Gradual MS.



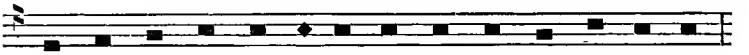
sæ - cu la: De - um de De - o, Lu-men de Lu - mi-ne, De-um



ve-rum de De-o ve-ro, Gen-i-tum non factum, consubstan-ti-a-lem

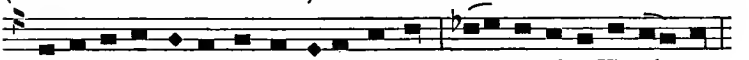


Pa-tri, per quem om-ni-a fac-ta sunt, Qui propter nos ho-min-es



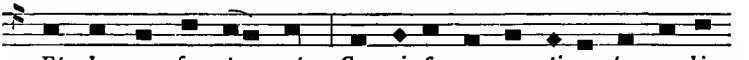
et prop-ter nos-tram sa-lu-tem de-scend-it de cœ-lis,

(*Hic inclinet se chorus cum dicat.*)

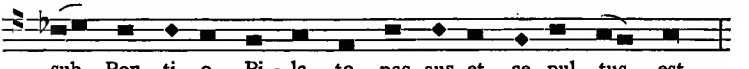


Et in-car-na-tus est de Spi-ri-tu Sancto ex Ma-ri-a Vir-gi-ne,

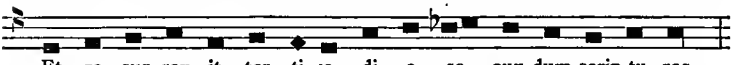
(*Iterum inclinet se chorus cum dicat. Tertio inclinet se chorus cum dicat.*)



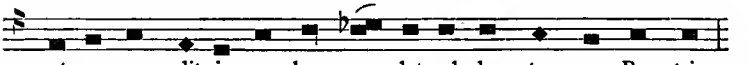
Et ho-mo fac-tus est. Cru-ci-fix-us e-ti-am pro no-bis



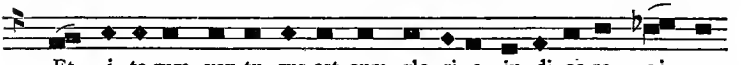
sub Pon-ti-o Pi-la-to, pas-sus et se-pul-tus est.



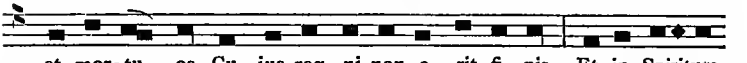
Et re-sur-rex-it ter-ti-a di-e se-cun-dum scrip-tu-ras,



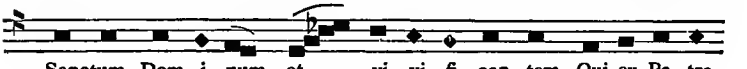
et as-cen-dit in cœ-lum, se-det ad dex-te-ram Pa-tris,



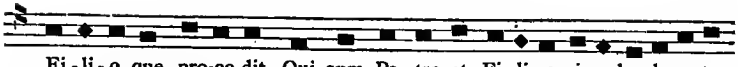
Et i-te-rum ven-tu-rus est cum glo-ri-a ju-di-ca-re vi-vos

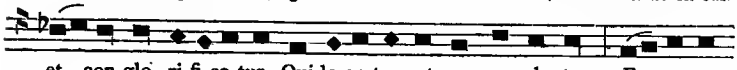


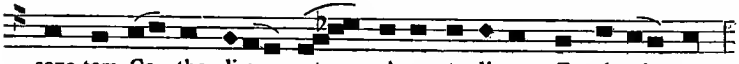
et mor-tu-os, Cu-jus reg-ni non e-rit fi-nis. Et in Spiritum

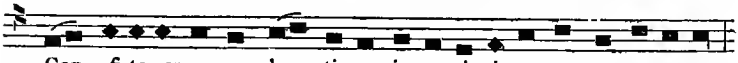


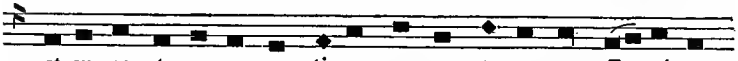
Sanctum Dom-i-num et . . . vi-vi-fi-can-tem, Qui ex Pa-tre





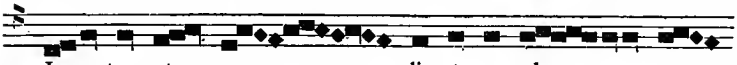


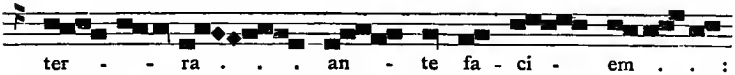


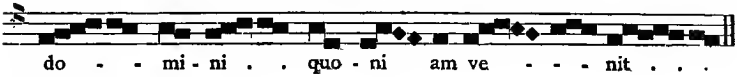


(From the Sarum Missal, Burntisland.)

OFFERTORIUM.

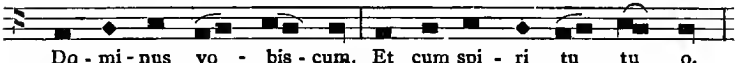




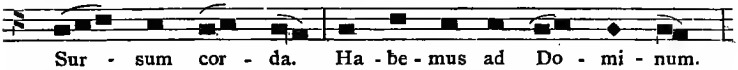


After the Creed :—

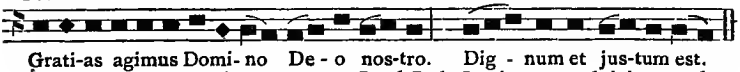
Sacerdos. *Chorus.*



Priest. *Answer.*



Priest. *Answer.*



Preface for Christ's Nativity.

PREFATIO.

Ve-re dignum et jus-tum est, æquum et sa-lu-ta-re, nos ti-bi sem-per

et u-bi-que gra-ti-as a-ge-re, Domi-ne sancte, Pater om-ni-potens,

Æ-ter-ne De-us. Quia per in-car-na-ti Ver-bi myste-ri-um no-va

men-tis nos-træ o-cu-lis lux tu-æ cla-ri-ta-tis in-ful-sit: ut dum

vi-si-bi-li-ter Deum cog-nos-ci-mus per hunc in in-vi-si-bi-li-um a-mo-rem

ra-pi a-mur. Et i-de-o cum An-ge-lis et Arch-an-ge-lis cum thronis

et do-mi-na-ti-o-ni-bus cumque om-ni mi-li-ti-a cœles-tis ex-er-ci-tus,

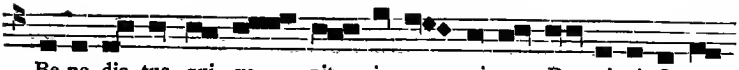
hym-num glo-ri-æ tu-æ ca-ni-mus, si-ne fi-ne di-cen-tes.

"Sanctus," from "Sarum Printed Gradual." Collated with that belonging to the Dean and Chapter of Salisbury. (Paris, 1528):—

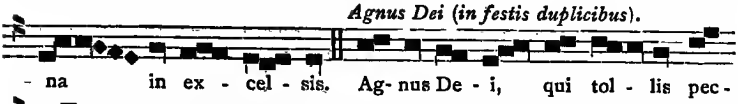
Sanc tus, Sanc - - tus, Sanc -

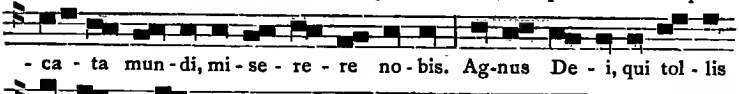
- tus, Do-mi-ne De - us Sa-ba-oth. Ple-ni sunt cœ-li et ter -

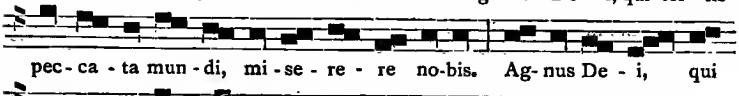
- ra glo ri-â tu-a. O san-na . . . . in ex cel-sis*

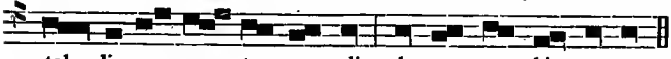


Agnus Dei (*in festis duplicibus*).



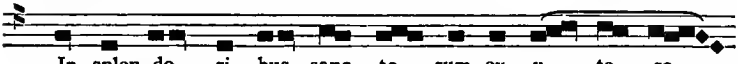






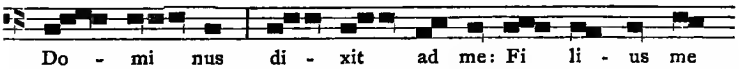
Durandus, Book IV., chap. xxxiv., of the Sanctus, says: "Moreover in this concert of angels and men, the organs [instruments of music] do from time to time add their harmony: the which was introduced by David and Solomon, who did cause hymns to be sung at the Sacrifice of the Lord, with the concert of organs and other instruments of music, and the people also to join in chorus."—"Rationale Divinorum Officium," Neale and Webb's translation, p. 97. Rivington.

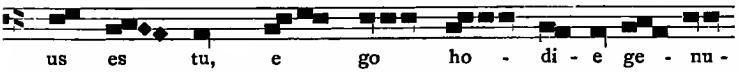
COMMUNIO.

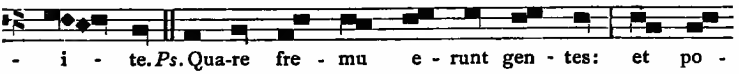


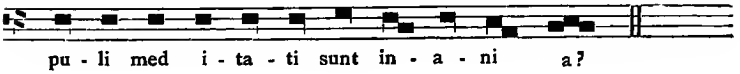
Introit for the first Communion on Christmas Day. (Ad I. Missam in Nocti):—

INTROITUS. T. II.









Thus we have seen something of that admirable setting of Psalms, and Hymns, and Spiritual Songs, to the Catholic Plain-Song of Western Christendom.

In this threefold division it is scarcely possible to miss some special secret relation with the three several Persons of the Ever Blessed Trinity: (1) The Psalms, flowing to us from, and uniting us to, the Old Dispensation, primarily lead us up to, and reveal to us "the Father of an Infinite Majesty." (2) The Hymns, originating . . . from the Eucharistic hymn in the Upper Room, bring us into special connection with our Lord Jesus Christ. (3) The Spiritual Songs, as their very name indicates, rather represent the free unrestrained outbreathings in holy song of that Divine Spirit which animates and inspires the Body of Christ.

We find the first in our Psalters.

The second, chiefly in our Liturgical hymns—"Gloria in excelsis," Ter "Sanctus," &c.

The third, in our Metrical Songs or Odes—in which Christian feeling has ever delighted to find expression. (Blunt's "Annotated Book of Common Prayer," Introduction, p. lv.)

I end this chapter with a general direction, freely translated for English use, from the "Directorium Chori," before mentioned, originally prepared by Guidetti, under the superintendence of Palestrina, to whom he modestly assigned whatever of excellence it possesses. "Finally, it is to be observed that notwithstanding the notation for festal and solemn days may sometimes be the same as for ferial; nevertheless the voice is to be sustained, and ordered in saying and singing with greater or less gravity and dignity, according to the greater or less solemnity of the day. And this must be carefully borne in mind, both by the minister and choir in the Morning and Evening Prayer, Litany, and any other offices, and by the celebrant and all others assisting in the Holy Communion, as to all that is to be sung or said in the Liturgy" ("Directorium Chori," a Joanne Guidetti, A.D. 1582).

CHAPTER XV.

CONCLUSION.

"*Portia.* Music! hark!
Nerissa. It is your music, madam, of the house.
Por. Nothing is good, I see, without respect;
Methinks it sounds much sweeter than by day.
Ner. Silence bestows that virtue on it, madam.
Por. The crow doth sing as sweetly as the lark
When neither is attended; and, I think,
The nightingale, if she should sing by day
When every goose is cackling, would be thought
No better musician than a wren.
How many things by season season'd are
To their right praise and true perfection."

SHAKESPEARE, *Merchant of Venice*, v. 1.

"These same oft-recurring unusual harmonic tones are chiefly that—which in conjunction with the solemn movement, with the simplicity of the execution, with the associated religious feeling, with the pious respect for hoary antiquity, and so many other venerable accessory ideas and reminiscences—gives to music of this species a peculiar charm, an attractive and, as it were, mystical air of solemnity and sacredness, . . . and sometimes even an overpowering effect, which is not usually realised from vocal music of other descriptions."—*See* BISHOP'S *translation of Gottfried Weber's "Theory of Musical Composition,"* § 586, vol. ii. p. 915.

YES! "nothing is good"—"without respect." In time, in place, in respect to the divine worship, in respect to those who are to use it, Plain-Song is good, and only good so far as it is regarded with respect to all those requirements.

In the former chapters I have treated of all necessary details of my subject as fully as the limits of a Primer would allow. In conclusion it may be well to collect a few inferences to fortify the student in his faith in the excellency of this Gregorian chant; and also to add a few hints that may help him to profit, as I earnestly pray God he may, from this attempt to set forth this subject (hitherto, till of late, almost wholly neglected) in a clear and systematic manner, with a full and perfect confidence in its vital importance, as a part of necessary Christian education.

I believe I have given indubitable evidence that Plain-Song includes all that the Church of our Lord and Saviour Jesus Christ has employed century after century, from the very first, as the necessary vocal utterance, according to musical law and ecclesiastical direction, of prayer, praise, and official didactic teaching, in the common worship and duly authorised assemblies of the people of God. Further, that in *it*, or *nowhere*, we have the stream of sacred song, still flowing, which issued from the primæval fountains of Hebrew music, whether of the earliest Patriarchs, or of Moses and Miriam, of King David and King Hezekiah, of Ezra and Nehemiah, and of the last days of the

Temple at Jerusalem. That river, "making glad the city of our God," has never been entirely dried up, widely as its waters have at times been spread abroad, when its banks have been broken up, as of old during the captivity of the Jews, and, as in the first centuries of their Christian course, during the ten great Persecutions.

Through all other churches in the West, and in the unchanging East, we hear the traditional Tones of primitive Christian worship. Why should we in England presume to despise our own inheritance of the same, and neglect, through want of inquiry, or reject, under the supercilious plea of superior taste and judgment, what they have with so great care and devout reverence treasured up in the past, and continually honour with more or less artistic skill in the present?

I would ask of those who are qualified by historic research to answer me, Has Christian art ever been cut off with advantage from ecclesiastical precedent, and traditional teaching? It is, I know, thought and said by some, "We can do better than the authors of early and mediæval Plain-Song! Other arts came to their perfection in former centuries; Music is still progressing, and has not yet reached the culmination of its powers! Are we to substitute, for the mellifluous accents of modern music, the severe and barbarous chants of monastic ascetics who lived in ages when true harmony cannot be said to have existed?" In answer I submit that, first of all, there is no opposition in the revival of Plain-Song to the proper use of such modern music as is really good, for the purposes of its employment, in divine worship; secondly, that* *for its own purpose—for the requirements of the Church*—the People's chant must necessarily be much the same kind vocally now as in any century before us —and the early melodies are as well adapted for general use in the nineteenth century as in the first; and thirdly, the objection assumes the very point in question; for the claim in favour of our Church Plain-Song is based upon the firm conviction that for its proper *purpose*—the worship of God; in respect to its proper *place*—the house of God; and with respect to the *persons* for whose use it is specially appointed—the clergy, and the people of God, assembled in their ordinary congregations,—if properly sung, and duly illustrated, it is infinitely superior to any modern substitute. So granite is fitter for the pavement of a thoroughfare, though porphyry and Parian marble may more

* In most churches our revival of Plain-Song only adds to the musical development of the service, taking up ground hitherto unoccupied, much to the loss of warmth and energy in the responsive portions of the Common Prayer —in the Litany—and the "Psalms pointed as they are to be *sung* in Churches."

fitly adorn the royal presence-chamber or form the pillars and the capitals of a palace. Each material is best in its own place. As to simple melody, it is plain, from what has been before quoted, that many thoroughly conversant with the subject (and a right of judgment will surely not be claimed for any who are not) prefer the olden melody of the church to the majority of modern chants and hymn-tunes. As to harmony, and such other respects in which no one denies that the musical art has been progressing—in the resources of the orchestra, in the colouring of the full score, in the elegance and symmetry of vocal phrasing, in the expression and sentiment, and the dramatic interest of the modern Cantus Mensurabilis,—the *most* judicious advocates of the Gregorian chant are as fully anxious as any others that the services of our Church should be fitly and fully enriched by this progress of the art *as may be*, in any case, *conducive to* the one end of all Church music—*the glory of God, in the devout adoration and pious outpouring of the affections of their souls to Him in the spiritual worship of His people.*

All, too, that is not heterogeneous to their tonality and essentially distinct characteristics, may be added to the Plain-Song Gregorian chants and hymns, as occasion may require, to enhance their interest, from the vast and accumulated resources of modern art. Nor must it be forgotten that a great quantity of the most erudite Cantus Mensurabilis is actually founded upon, and capable of alternate commixture with the Plain-Song. Such are the motetts of Palestrina and his contemporaries; and his hymns also, in which one verse is set for the simple Plain-Song, and the alternate verses in elaborate counterpoint for a scientific choir. Some of the Canticles are also treated in the same way; of which my settings VII., VIII., and XV. of the "Magnificat," in the "Canticles Noted" and "Accompanying Harmonies" are specimens for English use.

No vocal music has ever surpassed in ecclesiastical dignity and artistic skill the "Counterpoint alla Palestrina." Since the sixteenth century Church music of the highest order has suffered greatly from the neglect of the ancient Plain-Song, and it has been judiciously remarked, by one of the most diligent fellow-workers in this province of Ecclesiology, that "the true reform of the depraved state of Ecclesiastical music is to be found in the restoration of the Church Plain-Song. Nothing in music can possibly surpass it in point of enlisting popular approbation and sympathy [of a healthy] kind, on its side, where it is cultivated with any fair share of science, perseverance, and devotion." (See Preface to "Organ Accompaniments to the Vesper Psalter," by John Lambert, p. 20.)

It must not be forgotten that much of the effect of Plain-Song depends upon its happy or unhappy setting to the words; and as for our vernacular services translation from the Latin is inevitable, the Plain-Song often suffers from faulty adaptation to the English words.

Although it is beyond the province of this Primer to treat of the proper harmonies to accompany Plain-Song, yet I cannot leave the student without a hint or two on this very important and too little studied branch of musical inquiry, to guard him against the errors which on all sides are, alas, to be found, too often degrading our Church services, and retarding the progress of the Plain-Song restoration in England.

The harmonised scales, and other examples of accompaniment, incidentally given in this little book, and the accompanying harmonies to my other works, may offer the most convenient introduction to practice. For theory, I may refer him to Charles Child Spencer's book on the "Church Modes" (Novello), and to the thirty-four pages devoted to the harmonising of Chorales in these Church Modes by Dr. Adolph Bernhard Marx, in Augustus Wehrhan's translation of the "School of Musical Composition," vol. i. pp. 332-364 (Robert Cocks and Co.) I have myself in hand various translations from learned foreign writers on the subject, which I hope before long to publish for the benefit of the English reader.

I will here quote (before I close my Primer) the rules for harmonising Plain-Song as given by Franco Parisiensis, Philip de Vitry, Jean de Muris, Nicholas de Capone, and other writers of the thirteenth and fourteenth centuries, which are as follow, and should still be regarded as the legitimate canons of all proper accompaniment to the diatonic melody of the Gregorian chant:—

1. Begin and end with perfect consonances, *i.e.* unisons, fifths, or octaves (in the extreme parts).

[N.B.—This is not to be understood to exclude the filling in the chords with inner parts.]

2. There must not be two perfect consonances in immediate succession.

3. Use mainly *contrary motion* (in the extreme parts).

4. Consecutive unisons, fifths, and octaves must never be used in the different parts in similar motion. (Extract from an Article in the "Encyclopédie Théologique," by M. F. Danjou.)

To these I may add that the accompaniment must be strictly diatonic, and generally in simple counterpoint note against note. Discords, including the modern dominant seventh, must be very

sparingly used.* On the Continent I find, in the few great cathedrals where it has been my privilege to hear organ accompaniments to the Church chant, that they very much follow this simple method. Moreover, they never overload the singing by the use of mixtures and reed stops, but use only the diapasons whenever they accompany the Gregorian notes. The contrast when they play voluntaries or accompany the "Cantus Mensurabilis" is very striking, and although open to the objection of leaving the Plain-Song very little decorated, yet it serves most effectually to mark the distinct character of this Ritual music; and I think, in singing myself, I should prefer this plan to our English practice of making the accompaniment all through every kind of music the same in character.† The addition of some solemn instrument, such as the euphonium or ophicleide, to support the voices in the Plain-Song, is, to my taste, most satisfactory. (See more on accompaniment, in the Preface to my Second Appendix to the "Ac. Har. to the Brief Directory.")

Before I end, let me urge upon all, both professional musicians and people in general, not to despise the experience and the teaching of the "old times before us." In the traditions of Plain-Song still remaining in our own Church there is much that has a simple grandeur and beauty, which should be watched with jealous care in these times of activity and desire for improvement. Every change is not for the better, and the ground of any should be thoroughly understood, and the alteration itself well-weighed before it is introduced into divine worship. Nothing will more tend to the preservation of *good* traditions than the study of this ancient Plain-Song; and I am not without hope that, in some of our principal choirs, the perusal of this Primer, together with these suggestions, will aid in leading those who regulate the music to revert to better uses from several innovations, such, *e.g.*, as corrupting the ancient accents, changing the old cathedral

* Its first inversion, $\frac{6}{5}$, is more generally used by the best harmonists. (See the Scales in Chapter XIII.)

† The vastness of modern organs, and the immense skill of our principal organists, have superinduced, in my opinion, a too liberal amount of accompaniment generally in all our Church music; and this is detrimental to delicacy of expression in the choirs, who, in attempting to assert a vocal balance of power, shout more lustily than is at all compatible with refinement and good taste. Nor are our modern composers free from question in this matter. Too often it seems as if the voices are made to accompany the organ, rather than the organ the voices. Some of the most devotional music is that of the voices wholly unaccompanied, or alternating with instrumental passages. Nevertheless, all honour to our professional church musicians, whose services are most valuable; and no one appreciates them more highly than I, who venture thus to criticise their work, not to weaken, but to strengthen their claims on our respect and gratitude.

harmonies at the close of some responses, and unreasonable attempts at an expression that is out of place in these parts of the service. It is perhaps not amiss to mention here, that our ancient Plain-Song *Amen* was *monotonic* in the parts from which our Morning and Evening Prayer and Litany are taken; and the more common *Amen*, now sung with the harmony of the perfect cadence, was used only in the Holy Communion and preparation for it. Dr. Boyce indicates the former in his three arrangements for the *Amen* before the Anthem.

Let me close my Primer by reminding all, for the full realisation of the importance of our Plain-Song, that the least response, as well as the greatest of our choral compositions, requires a collected mind, an honest and full intention that "what we utter with our lips we should believe in our hearts, and practise in our lives," and that to every prayer assented to, in the communion of our souls with the Father, Son, and Holy Spirit, the believing response of our lips brings down from heaven a blessing *now;* and, according to an ancient Hebrew saying—"A hearty *Amen* opens the gates of Paradise"—an eternal blessing *hereafter*, when all our earthly songs are over, through Him who, "when He had overcome the sharpness of death, opened the Kingdom of Heaven to all believers."

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